

ALDINE SECOND LANGUAGE BOOK

PART ONE • GRADE FIVE

BRYCE AND SPAULDING



TEACHERS' EDITION

NEWSON AND COMPANY

257

ALDINE
SECOND LANGUAGE BOOK
PART ONE
FOR GRADE FIVE

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PREFACE

This book is strictly a pupil's book; is written in language that the pupil can understand. It represents the carefully prepared result of many years' experience in teaching hundreds of classes of all kinds of children.

This book does three essential things.

First: It furnishes and suggests a veritable feast of rich, varied, wholesome material such as the interests and imagination of normally growing children crave.

Second: This book makes clear and really interesting to children the significance of the language forms which give effective expression to the material.

Third: Material and form are so presented as to awaken the desire and to arouse the ambition of the child to express in correct, beautiful, and effective form the fruits of his own experience, imagination, and thought.

Here we have, then, the beginnings of literary appreciation and of literary production, using the term "literary" in a broad sense. But even more important than these beginnings are the sure promises for the future; pupils become intensely interested in what others have expressed in language and in the way that

they have expressed it ; they become ambitious to express themselves ; they acquire a natural and justifiable confidence in their ability to observe and to think and to express the results of their observation and thought clearly and effectively. All these promises warrant the expectation of continued growth in thought and language power.

The manner in which material, forms of expression, and pupils' exercises have been employed to bring about these results can be fully appreciated only by a careful study of the book itself. The table of contents following, however, is suggestive of material, plan, and method.

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TO THE TEACHER

The division of the chapters into sections marked by Roman numerals indicates relatively complete units of work rather than lessons. Many of these units can be completed in a single exercise; some will require two, three, or even more periods. The division of the chapters into short sections makes it convenient for the teachers to fit lessons to varying class needs and capacities.

Between the minimum amount of work that must be done and the maximum that may be done in the completion of this book there is a margin wide enough to meet all the varying conditions of time usually devoted to language and the varying abilities of teachers, classes, and individual pupils.

The teacher should help the pupils to use their books, teach them how to study, make them independent as early and as fully as possible. The directions in the text are made as simple and as clear as possible. The pupils must be taught to read, to understand, and to carry out these directions, being given whatever help is needed but no more. Learning to use their books is an important part of their language work.

ALDINE

SECOND LANGUAGE BOOK

PART ONE — GRADE FIVE

CHAPTER ONE

THE SPEECH OF AMERICA; THE AMERICAN SPEECH PLEDGE

I. A STORY TO READ AND THINK ABOUT

When reading aloud try to pronounce every word correctly and clearly. Use a natural speaking voice, speaking so that everybody in the room can hear you. Do not shout.

“I Can”

One spring day, a year or two after the World War, a bright-faced boy called at Mr. Carson's office. On being asked his business the boy answered: “I seen yer ad in las' night's *News*, and I come to see if I c'n git de job.”

“No,” answered Mr. Carson, “you will not do. I advertised for an *all* American boy.”

“W'at do you mean?” asked the boy. “Ain't I an Amurikin? I was born right here in the United States. My father and my mother was born here. Don't that make me a good-enough Amurikin?”

“ No; more than that is needed to make you a ‘ good-enough ’ American. A boy born in a far-off country may be just as good an American as you, if — ”

“ Oh, I know w’at yer mean ! ” interrupted the boy. “ Any feller that lives here and loves our country and our flag is a reel Amurikin. Well, let me tell yer something ! There ain’t any boy that loves this country and the Stars and Stripes better than I love them. If I’d been old enough I’d been over in France fightin’, with my big brother. Say, doncher believe me ? ”

“ Yes,” answered Mr. Carson, “ I do believe you.”

“ Then w’at more do yer want ? W’ere do I fall down ? ” cried the boy.

“ I will tell you what more I want,” said Mr. Carson, “ and where I think you ‘ fall down ’ on the job of being an *all* American boy.

“ When you came into my office I thought you were just the boy I wanted. You look bright, healthy, and strong. I’m sure you are good at all out-of-door games.”

The boy nodded and Mr. Carson continued : “ But when you spoke I knew at once that you are not an *all* American boy because you do not speak the language of America correctly.”

“ W’at do yer mean ? ” cried the boy in real surprise.

“ In the few sentences you have spoken to me, you have made several errors in speech. You used words incorrectly ; you failed to pronounce letters in a number

of common words ; you mispronounced several words. Why, my boy, you even mispronounced the word *American!* See," continued Mr. Carson, writing the word on his desk pad, "it is spelled A-m-e-r-i-c-a-n, and you pronounced it *Amurikin*.

"Now I will tell you why the boy I choose must speak the language of America correctly.

"I have adopted a French orphan, a boy about your age, who was saved from death by an American soldier. In France this boy learned to love Americans ; he knows the beauty of our flag ; he is learning to know and to love the beauties of our country ; but he does not yet know our language. I want a boy to play with him, to teach him American boys' games ; most of all, I want a boy who will teach him to speak the speech of America correctly, clearly, and sincerely, so that when he goes to school in September he will not feel strange."

Mr. Carson stopped and looked at the boy, who stood staring at the paper on which Mr. Carson had written the word *American*.

"Well, my boy," said Mr. Carson, "tell me honestly, can you do what I want done?"

The boy was silent for a moment, then he lifted his eyes to Mr. Carson's and answered bravely, "Not now, Mr. Carson, but sometime—" He stopped suddenly, and with a forefinger covered the first two syllables of the word *American*, leaving in sight the last two, *ican*.

"See what that says," cried the boy. "*I can*, and I will! I am going to begin today to learn to speak like an all American. Next year I'll come back and show you that I'm a real, all American boy!"

"Good for you!" cried Mr. Carson, grasping the boy's hand warmly. "You have discovered a great truth. In every true American, as in the word itself, there is always an 'I can.' Make your 'I can,' 'I will.' Learn to speak your country's language correctly, clearly, and sincerely. Take for your daily motto these words, 'One country, one language, one flag.' So you will become an all American."

Was Mr. Carson right in wanting the French orphan to learn to use the speech of America correctly? Why?

If you had answered Mr. Carson's advertisement, wouldn't you have felt proud to have him say, "You are just the boy I want"? Do you try to make your speech beautiful, so that all who hear you will have pleasure?

Remember that in every true American, as in the word American, there is an "I can." Whenever the true American has anything to do, he says first, "I can!" Then he says, "I will!" The task for every young American studying this book, is learning to use the speech of America correctly. This means to speak correctly, to

pronounce exactly, to articulate clearly, to choose the best words to express thought, to speak sincerely, to speak in a pleasant voice. These are things that your book will help you to do. But your book can only help; you must do.

As you begin this work, find your American "I can." Match it with "I will." So you will prove that you, too, are trying to become a true American. If you are willing to try to do this, copy and sign this pledge.

American Speech Pledge

I *will* try to speak the speech of America correctly, clearly, sincerely, and in a pleasant voice.

(Your name) *American*

II. LEARNING CORRECT LANGUAGE FROM BOOKS

One way to learn to use language correctly is to read good books. As you will learn later, the boy who called on Mr. Carson began to read good books. He made his selections from a list such as you will find near the end of this book (page 355). There are many books in that list which you will like. Your teacher will tell you about them. Ask for these books at the public library.

III. USING *SAW* AND *SEEN* CORRECTLY

1. The boy who answered Mr. Carson's advertisement, said, "I seen yer ad." He should have said, "I saw your advertisement."

The word "seen" must never be used alone. It must always have one or more words before it to help it express its meaning, as :

was seen	has seen	has been seen	shall be seen
were seen	have seen	have been seen	will be seen
are seen	had seen	had been seen	would be seen

The word "saw" needs no other word to help it express its meaning. It is used when speaking of something that has been seen at some past time.

2. The following sentences use "seen" and "saw" correctly. Read them, speaking every word clearly and distinctly.

- (a) I saw an airplane yesterday.
- (b) It was seen by all our family.
- (c) John saw it first.
- (d) It was the first airplane he had seen.
- (e) My big brother had seen ever so many.
- (f) He saw them when he was fighting in France.

3. Answer the following questions, using "saw" and "seen" correctly in each of your sentences.

- (a) Have you seen a lost dog?
- (b) Whom did you see this morning?

(c) Could the sun be seen at five o'clock this morning?

(d) What animals did you see at the circus?

(e) What animals may be seen on the streets?

4. Copy the following sentences, writing "saw" or "seen" in the blanks.

(a) I ~~saw~~ an accident today.

(b) Many other people ~~saw~~ it also.

(c) Nothing could be ~~seen~~ plainly on account of the heavy rain.

(d) Even large objects were ~~seen~~ dimly.

(e) The driver of a truck never ~~seen~~ the little child crossing the street.

(f) He was almost upon her before she ~~seen~~ the truck.

(g) If she had ~~seen~~ it one second later, she would have been run down.

(h) As she jumped back, I ~~saw~~ her drop something.

(i) After the truck had passed, a flattened rag doll was ~~seen~~ on the road.

IV. USING WAS AND WERE CORRECTLY; WORDS IN PLACE OF AIN'T

1. When to Use Was and Were

The boy said, "I was born in the United States."

That is correct. He was speaking of one person, himself. When speaking of *one* it is correct to use "was."

In the next sentence he said, "My father and my mother was born here."

How many people did he say "was born here"?

It is incorrect to use "was" when speaking of more than one. The boy should have said, "My father and my mother *were* born here."

Fill in the blanks in the following sentences, using "was" and "were" correctly.

John was hurrying home from school. Tom and Fred were with him. They were in a hurry, as they wanted to ask permission to go to a ball game with their teacher who was willing to take them.

Suddenly there was a great noise. Men and women were seen rushing to the sidewalk. A great red fire engine was hurrying down the street. Home, teacher, and ball game were forgotten, as the boys ran off to the fire.

2. Words to Use in Place of *Ain't*

The boy in the story used the word "ain't." This is not a real word; it should never be used. If the boy keeps his promise to become a true American in speech, he must learn to say, "am not," "is not," "are not," in place of "ain't."

Show that you can do this by reading the following sentences, filling the blanks correctly.

(a) I am not going.

(b) They are not coming today.

- (c) We are not sorry.
 (d) He is not afraid.
 (e) You are not going to give up.

If you wish to be a true American in speech, say: "I can and I will use correct words in place of 'ain't.' That word I will never use."

V. PRONOUNCING WORDS CORRECTLY

1. The boy in the story said :

yer	<i>for</i> your	feller	<i>for</i> fellow
git	<i>for</i> get	reel	<i>for</i> real
de	<i>for</i> the	doncher	<i>for</i> don't you
Amurikin <i>for</i> American			

Pronounce each of these words clearly and distinctly as it should be pronounced.

2. Below is a list of common words often mispronounced through carelessness. Pronounce each of the words correctly and distinctly.

American	can	eleven
again	catch	every
beautiful	desk	hundred
new	children	handkerchief

3. Read the following sentences, pronouncing every word clearly and correctly.

(a) A hundred children sang *America the Beautiful*.

(b) Eleven hundred handkerchiefs waved again and again.

(c) Catch it. Catch her. Catch him. Catch them.

(d) I can catch every one.

(e) Every desk is new.

As you read each of the following questions, answer it :

(a) Can you catch her?

(b) Can you catch it?

(c) Can you catch him?

(d) Can you catch them?

(e) Can you catch us?

VI. SPEAKING WORDS CLEARLY AND DISTINCTLY

1. The boy in the story on page 17 spoke so carelessly that he left out letters from words. He said :

las' *for* last

w'at *for* what

w'ere *for* where

fightin' *for* fighting

We must learn to speak each word so clearly and so distinctly that every letter which should be sounded, can be heard. Speak the words in this way : *last, what, where, fighting.*

2. Below are some words that are often spoken so carelessly that letter sounds are omitted. Read them clearly and distinctly.

last	think	which
fast	thousand	what
crept	thin	where
swept	thick	wharf
slept	thing	white
kept	third	wheel
dust	thirty	when
must	three	while
crust	throw	whip
just	threw	whisper

VII. CHAPTER TEST

Read the following sentences. If you speak every word clearly and correctly, your teacher and classmates will mark you 100 %.

- (a) Are you an American?
- (b) Where did you get your beautiful new desk?
- (c) Which would you rather have, thirty thousand cents or three hundred dollars?
- (d) At last the room has been swept; now I must dust it.
- (e) Can you catch the ball when I throw it?
- (f) Three thin dogs crept under the wharf and slept there.
- (g) I think the third wheel is white.
- (h) "Just a crust of bread!" he whispered.
- (i) While the storm lasts, the snow falls thick and fast.
- (j) Again eleven children were late.

CHAPTER TWO

LEARNING TO OBSERVE CAREFULLY, TO THINK
CLEARLY, TO DESCRIBE ACCURATELY, AND
TO USE NEW WORDS

I. TWO STORIES TO STUDY

It is not enough to read words correctly. You should get the thought in all you read. This means you must study what you read to get the whole meaning. Try to learn what the following stories teach, even before you study them with your teacher.

The Simple Traveler

A lad, who had lived all his days in a little valley, once made up his mind to see the world. With high hopes he set out on his travels. As he climbed the mountain north of the village, his friends and neighbors stood watching him, that they might wave a final good-by before he disappeared on the farther side. When the lad reached the top of the mountain, he turned and waved his cap to his friends; then he set his face again towards the north.

Suddenly the youthful traveler stopped. He stared straight before him for a moment, then turned and ran

down the mountain towards his home. The wondering people hurried to meet him. When he came within sound of their voices, they called to him: "Why have you returned?" "Why did you go no farther?"

"O friends!" he cried, "I had to come back. A great piece of the blue sky has fallen and is lying in the valley beyond the mountain. I could not walk over the sky."

Then how the people laughed!

"Why do you laugh? What I tell you is true," cried the boy, surprised and beginning to be angry.

"No, lad," answered an old man, "what you tell us is not true. What you saw was not a piece fallen from the sky; it was only an image of the blue sky mirrored in the waters of the lake that lies at the foot of the mountain."

— A SWISS LEGEND

The Sailor's Story

A Greek sailor was once on board a fishing vessel that spent some hours cruising along the Pacific coast of the United States. From the ship he saw but few people, not more than three or four, on the shore. Two of these people chanced to be cripples. On his return to his own country he told his friends that there were very few people in the United States and that most of them were cripples.

Did the lad tell the truth about what he saw beyond the mountain?))

Did the sailor tell the truth about the people of the United States? !

Did either one mean to tell what was not true?

What was the matter in each case?

Suppose the lad, instead of turning back and hurrying home to tell of the fallen sky, had gone on until he came to the edge of what he thought was sky. He might not have known the name *lake*, and he might still have had to return; but he would then have been able to describe truly what it was that stopped his farther travels.

Imagine yourself that boy. Go down the far side of the mountain to the lake; find that you can go no farther; learn all you can about the lake that stops you; return to your home on the other side of the mountain; and then describe to your friends what you saw, what you came upon that made you turn back. You might begin something like this:

As I began to descend the far side of the mountain, I saw something glistening in the sunshine away down in the valley. It spread out, smooth and level, from the foot of the mountain to the base of the mountains beyond. It was bright blue like the sky; white clouds were floating in it.

Complete your description with the discoveries you make as you draw nearer to the water.

Try to make your description as clear and beautiful as a mountain lake. - Think it all out carefully so that you can give it in class.

If you can find any pictures of mountain lakes, study them and bring them to school.

II. TRYING TO DESCRIBE FAMILIAR THINGS

Your teacher will ask you to describe one of several books which are put before you. You are to describe it so definitely and accurately that a person who is sent to get it will be able to select it from the others. You will have to be careful, then, to mention not only general qualities but also something that distinguishes that one book from all the others.

III. HOW TO DESCRIBE A THING WELL

Read again *The Sailor's Story* (p. 29).

Did the sailor tell the truth about the people of the United States?

Did the sailor tell the truth about the people of the United States *as he saw them*?

If he had first traveled through the country, visiting the large cities, would he have said what he did about the number of people? Would he have said what he did about cripples?

Often people tell what is not true about people and things — misrepresent them, we say — not because they mean to give wrong ideas, but because they do not observe long and carefully enough before talking.

Let us make up our minds at the beginning of our work in this book not to make this mistake. Let us determine to find out about things before we try to describe them ; then what we say will be true.

We can find out about things in three ways : by observing, studying the things themselves ; by asking questions of those who know ; and by reading.

You may think it very easy to avoid the mistake of the simple traveler and to describe something so exactly that everyone can see the thing in his mind just as it is. Try it. Choose some object in the classroom. Think just how you will describe it when your teacher calls on you. In making your description, remember that you are trying to make your hearers *see* the object just as it is ; so do not say something that will lead them merely to *guess* at it.

Suppose you were to say :

I carry something in my pocket that tells me the time.

Everyone would guess that you mean a watch ; but you have not described the watch you mean. You can *see* in your mind the watch that is in your pocket ; but you have said nothing to make anyone else *see* that particular watch. What you have said might be true of any watch.

But suppose you were to say :

I have something in my pocket that reminds me of a person. It has a white face and two golden hands. It must be very shy, for it always holds its hands before its face. Like some people, it is always talking, but its voice is very soft and low. The face is uncovered so that I can see it whenever I wish ; but the back is covered with silver. In the middle of the back are carved my initials. If once every day I turn a little screw on the top until it will turn no more, my little friend will see that I am always on time.

Now you have described your watch. From what you have said about it anyone can see in his mind the particular watch that you carry in your pocket. One can see an open-faced, silver watch, with your initials cut on the back ; a stem-winder, with white face and golden hands ; and one can hear, in imagination, its soft "tick-tick." You have not only given a good description of your watch ; you have made your description interesting.

Is your description complete? Have you told everything about your watch? No, you have told only a few things about it. You have said nothing about its size, shape, or thickness; nothing about its general appearance, whether bright and new, or old and worn; nothing about the surface of the case, whether smooth or chased; and nothing about the inside of the watch. But you have probably told enough to *distinguish* your watch from any other, enough so that one could pick your watch out from a hundred watches that might be gathered together. Descriptions need not be complete; they should be true and distinguishing.

Try to make the description of the object that you have chosen to describe true and distinguishing; that is, try to describe it so that one can see clearly in his mind the object you mean and pick it out from all others. Try, also, to make your description interesting.

IV. CHOOSING THE BEST WORDS FOR MOVEMENTS OF ANIMALS

You who have signed the American Speech Pledge will try constantly to increase the number of words that you can use. Why? Because to tell about the new things that you see and hear and

learn and the new thoughts that you have, requires the use of many new words; and only by having a large number of words from which to choose can you "speak the speech of America correctly, clearly, and sincerely." To make a clear, correct description, you must choose words that picture exactly what you want your hearers to see. If you should say, "The duck glided down the road," would the word "glided" give a true picture of the duck's awkward, swaying walk or waddle? But, if you say, "The duck glided over the smooth waters of the pond," the words give a true picture of the swimming duck's movement.

Below is a list of words that describe movements of animals. Copy it, writing before each word the name of the animal, or the names of animals, whose movement the word describes, as:

Worms *crawl*.

Fish, turtles, ducks, geese, and swans *swim*.

swim	hop	glide	dive	dart
fly	crawl	waddle	walk	run
creep	trot	gallop	flutter	soar

Add to the above list any other words you can think of that tell how animals move.

V. A GAME OF WORDS

Your teacher will write on the blackboard a list of words describing the movements of animals. Then she will give the name of an animal — as, *duck*. Copy all the words in the list which tell how that animal moves. The child with the largest number of correct words wins the game.

VI. CHOOSING THE BEST WORDS FOR
CRIES OF ANIMALS

Below is a list of words that describe the cries or noises made by animals. Copy it, writing before each word the name of an animal or animals that make the noise.

bark	chirp	coo	cackle	purr
mew	twitter	squeal	quack	roar
low	caw	grunt	gobble	neigh
sing	growl	croak	hiss	bray
peep	yelp	squeak	buzz	snarl
chatter	bleat	crow	howl	bellow

What words can you add to this list? Which of the above words describes a dog's cry when he is hurt? when he is angry?

When does a cat purr? When does it mew?

VII. A WORD GAME

Copy on a card or a slip of paper each of the words in the list in Section VI, including the

words you have added to the list. These cards are to be distributed in class. When the teacher calls the name of an animal, each pupil who has a card naming the cry of that animal is to stand.

VIII. DESCRIBING BY COMPARING WITH ANIMALS

Probably you have been told many times to be "as quiet as a mouse." How quiet does that mean?

Perhaps you have often said, "I am as hungry as a bear." How hungry were you?

Did you ever hear anyone called "as slow as a snail"? How slow does that mean?

Such comparisons give emphasis, because everyone thinks of the mouse as very quiet, the bear as very hungry, and the snail as very slow.

Below are some of the many comparisons of this kind that are much used. Copy them, writing in each blank the name of the animal best described.

- | | |
|-----------------------------|-----------------------------|
| 1. As <i>slow</i> as a —. | 7. As <i>black</i> as a —. |
| 2. As <i>swift</i> as a —. | 8. As <i>greedy</i> as a —. |
| 3. As <i>sly</i> as a —. | 9. As <i>cross</i> as a —. |
| 4. As <i>gentle</i> as a —. | 10. As <i>quiet</i> as a —. |
| 5. As <i>timid</i> as a —. | 11. As <i>proud</i> as a —. |
| 6. As <i>dirty</i> as a —. | 12. As <i>bold</i> as a —. |

IX. WORDS DESCRIBING THE SIZE OF ANIMALS

Write the names of all the animals you know. Opposite each write the word that best describes its size. Do not be satisfied with "big" or "little," but try to use words that describe the animal more exactly. Below are some of the words you may use. Add any others you know.

big	little	broad
large	small	gigantic
great	tiny	thin
huge	short	tall
enormous	long	immense

X. THE COLORS OF ANIMALS

Write the names of all the animals you know, and opposite each name write the word telling the color of the animal.

XI. CHAPTER TEST

Think of any animal that you have seen and describe it. Make a true description, using as many of the words you have studied in the last few lessons as you can. Do not name the animal you are describing. If your description is good, your classmates should be able to name it.

CHAPTER THREE

SENTENCES: WHAT THEY ARE AND HOW TO USE THEM

“To converse intelligently and to write intelligently, one must be master of the sentence.”

I. THE SENTENCE

1. I have a thought about a dog. I want you to have the same thought. I express my thought when I say,

John's savage dog is in the yard.

As you hear or read these words you get the same thought that I have.

If I say, dog,

I express and you get only a part of my thought. This one word tells what I am thinking about, *dog* — not *horse*, *sheep*, or *cat* — but it does not tell my thought about “dog.”

If I say only, savage dog,

I tell and you know the kind of dog that I have in mind, but you do not know what I think about “savage dog.”

If I say,

John's savage dog,

I tell to whom the savage dog that I have in mind belongs, but I still do not tell, and you do not know, what I think about "John's savage dog." I may have any one of a score of thoughts, such as :

John's savage dog bit the child,

or,

John's savage dog never bites,

or,

John's savage dog is dead.

But when I say,

John's savage dog is in the yard,

I express a complete thought, and everyone who hears or reads my words knows what that thought is.

A complete thought expressed in words is called a *sentence*.

"John's savage dog is in the yard" is a sentence, because these words express a complete thought.

"Dog" is not a sentence, for it does not express a complete thought.

"Is" is not a sentence, for it does not express a complete thought.

“Savage dog,” “John’s savage dog,” “in the yard,” are not sentences, for not one of these groups of words expresses a complete thought.

2. Here are some groups of words. Not one of the groups in the first column expresses a complete thought; each one of the groups in the second column expresses a complete thought.

GROUPS OF WORDS; NOT SENTENCES

(a) The boy’s new hat

(b) Football

(c) The American flag

(d) The brave soldier

(e) The frightened horses

(f) Strong boys

(g) The gentle breeze

(h) The whole world

(i) My good friend

(j) We will

GROUPS OF WORDS; SENTENCES

The boy’s new hat is torn.

Football is a dangerous game.

The American flag waves over the school.

The brave soldier was shot.

The frightened horses ran away.

Strong boys like to jump.

The gentle breeze is cool.

The whole world is glad.

My good friend will come tomorrow.

We will play together.

Let us study these groups of words.

The boy’s new hat

Just what does this group of words tell?

“The hat” tells what the thought is about;

“new” tells the kind of hat;

“boy’s ” tells to whom the hat belongs. All together, these words tell and describe what the thought is *about*, but they do not tell what the thought about this thing *is*; they do not tell the complete thought, hence they are not a sentence. But if we add to these words “is’ torn,” we complete the thought, for “is torn ” tells what is thought about “ the boy’s new hat.” The complete thought is expressed in the sentence,

The boy’s new hat is torn.

In this same way, study each one of the above groups of words and sentences.

3. Below are some groups of words. Read each group to yourself, asking yourself this question: Does this group of words express a complete thought? If the answer is “yes,” you may know it is a sentence; if the answer is “no,” you may be sure it is not a sentence.

Think what you could add to the groups of words that are not sentences to make complete thoughts, and so make them sentences.

- (a) A game of baseball.
- (b) The boy’s lost baseball.
- (c) The boy has lost his baseball.
- (d) An exciting game.
- (e) I like to play baseball.
- (f) The new, white baseball.
- (g) John has a new, white baseball.

- (*h*) I want a new baseball.
- (*i*) I have found a good baseball.
- (*j*) Baseball is my favorite sport.
- (*k*) This afternoon's game.
- (*l*) We are going to the game this afternoon.
- (*m*) The blue sky.
- (*n*) The sky is blue.
- (*o*) The train rushed through the town.
- (*p*) The rushing, dashing, noisy train.
- (*q*) The quiet, industrious children.
- (*r*) The children are quiet and industrious.

II. MAKING SENTENCES

The teacher will speak a word — such as, *stories*. Give a sentence telling something about the thing named. Put your thought into a complete sentence, not a mere group of words.

III. SENTENCES: STATEMENTS, QUESTIONS, AND EXCLAMATIONS

Read the following sentences :

- (*a*) Last night we heard a sound on our porch.
- (*b*) What could it be?
- (*c*) Father opened the door.
- (*d*) There stood a large black dog.
- (*e*) How big he seemed !
- (*f*) He held up a forepaw.
- (*g*) What do you think he wanted?
- (*h*) The poor paw was cut and bleeding.

- (i) How sorry we all felt !
- (j) Mother washed and bandaged the paw.
- (k) How it must have hurt !
- (l) Yet how patient he was !
- (m) How did he know where to come ?
- (n) The dog looked very grateful.
- (o) He stayed at our house all night.
- (p) Was he not a wise dog ?

With what kind of letter does the first word of each sentence begin ?

The first word in every sentence begins with a capital letter.

Read the first sentence. This sentence tells or states something.

A sentence that tells or states something is called a *statement*.

The mark after the statement (.) is called a *period*.

Every statement is followed by a period.

Read the second sentence. This sentence asks something.

A sentence that asks something is called a *question*.

The mark after a question (?) is called a *question mark*.

Every question is followed by a question mark.

The question mark is said to have been formed from the first and last letters of the Latin word *Quaestio*, "question," placed one above the other ($\frac{Q}{o}$).

Read the sentence marked (*e*). This sentence not only tells that the dog was big; it tells that he was so big that we were surprised.

A sentence that expresses strong or sudden feeling — as joy, surprise, anger, fear, or admiration — is called an *exclamatory sentence*.

The mark after an exclamatory sentence (!) is called an *exclamation mark*.

Every exclamatory sentence is followed by an exclamation mark.

The exclamation mark is said to have been formed from the Italian word *Io*, "joy," written ($\frac{I}{o}$).

Study in order each of the sentences on pages 43 and 44, telling yourself how it begins, how it ends, and the reasons. Study them like this:

(*a*) Last night we heard a sound on our porch.

"Last" begins with a capital letter because it is the first word in a sentence. There is a period after the sentence because it is a statement.

(*b*) What could it be?

“ What ” begins with a capital because it is the first word in a sentence. There is a question mark after the sentence because it is a question.

(e) How big he seemed !

“ How ” begins with a capital letter because ——. There is an exclamation mark after the sentence because it is an exclamatory sentence.

IV. A STORY TO STUDY

The Lion and the Rabbit

One night some horned animal hooked the lion as he lay asleep. Who could have done it? No one knew. So the lion ordered all animals with horns to leave the woods.

A rabbit saw the shadow of his long ears. He thought they looked like horns. How frightened he was ! He rushed in terror from the woods.

— LA FONTAINE

What is the name, or title, of this story?

Which words in the title begin with capital letters? In studying the title, say,

The first and all important words in titles begin with capital letters.

“ The ” begins with a capital letter because it is the first word in the title. “ Lion ” and “ Rabbit ” begin with capital letters because they are important words in the title.

The sentences that make up this little story are divided into two groups or paragraphs. The first word in the first paragraph is "One." Notice that this word is written farther to the right than the first word in the line below.

The first word of every paragraph is set in, or indented.

What is the first word in the second paragraph?

How do you know?

Read the first paragraph.

What does it tell you?

Read the second paragraph.

What does it tell you?

Study each sentence; tell how it begins, and why; how it ends, and why. Study like this:

The first sentence is "One night some horned animal hooked the lion as he lay asleep."

The first word in this sentence is indented because it begins a paragraph. "One" begins with a capital letter because it is the first word in a sentence. There is a period after the sentence because it is a statement.

The second sentence is ——. "Who" begins with a capital letter because ——. There is a question mark after the sentence because ——.

The third sentence is ——. "No" begins ——. There is a —— after the sentence because ——.

Study the remaining sentences in the same way.

V. DICTATION

This lesson, which your teacher will dictate, will test what you learned about the use of punctuation marks, capitals, and writing paragraphs.

Listen while your teacher is dictating. Think before you write a sentence. Try to make your paper perfect.

VI. CORRECTING DICTATION

Your teacher will help you to correct what you wrote in the last exercise.

VII. WRITING STATEMENTS, QUESTIONS, AND EXCLAMATIONS

1. Here are five statements :

We did not go to New York because it rained.

We played games all the afternoon.

There were six boys at the house.

John came in a carriage.

He left at five o'clock.

Each one of the above statements might be an answer to a question. The first statement would answer the question,

Did you go to New York? or, Why did you not go to New York?

Write five questions in order which might be answered by the five statements.

Remember that the first word of every question must begin with a capital ; also that every question must be followed by a question mark.

2. Here are five questions :

How old are you ?

Do you like to read ?

What kind of stories do you like best ?

What is your favorite game ?

Why do you come to school ?

Write a statement in answer to each of the above questions. Remember that a statement is a sentence, a complete thought, and that each statement must begin with a capital and end with a period.

3. Here are two sentences. They are alike in words, but yet quite different in meaning.

It is raining.

It is raining !

The first of these sentences is a simple statement. The second is a statement, and something more ; it is an exclamatory sentence. What difference can you see between these sentences ?

Any sentence may be an exclamatory sentence. It depends upon what the speaker or writer wants the hearer or reader to understand. I may say calmly, "The wind is rising." This is a

simple statement. But I may be very much excited or surprised or frightened; then I cry, "The wind is rising!" If you hear me speak, you can tell by my voice whether I am simply making a statement or whether I am excited and crying out, or exclaiming. In writing, the punctuation of the sentence must tell how the writer feels.

Change each of the five statements below into exclamatory sentences :

A little child has fallen in the road.

A great automobile rushes down upon her.

The onlookers cry out.

One brave man rushes before the car.

The child is saved.

VIII. WRITING TITLES

1. Look carefully at the titles in the following list. Copy six of them, telling yourself why each capital is used. Remember that the first and all important words in titles begin with capital letters.

Bed in Summer

The Man and his Old Horse

The Life of Lincoln

Hunting the Lion

The Liberty Bell

The Battle of the Strong

The Song of Marion's Men
 The Spider and the Fly
 The King of the Golden River
 A Man Overboard
 How the Giant was Caught
 The Ant and the Bee

2. In printing, every letter of a title is usually a capital. Sometimes all the letters of a title are of the same size; sometimes the letters beginning the first and the important words are larger than the others.

Look at the titles in your Reader. Write six of them as titles should be written. What words must you begin with capitals?

3. Write the following ten titles as they should be written. What words must you begin with capitals?

the lame man and the blind man
 the song of the thrush
 five peas in a pod
 the farmer and the stork
 the ugly duckling
 the blue and the gray
 the will and the way
 the village blacksmith
 vision of sir launfal
 a christmas carol

IX. THINGS TO REMEMBER

1. A complete thought expressed in words is called a *sentence*.

2. The first word in every sentence begins with a capital letter.

3. A sentence that tells or states something is called a *statement*.

4. Every statement is followed by a period.

5. A sentence that asks a question ends with a question mark.

6. A sentence that expresses strong or sudden feeling — as joy, surprise, anger, fear, or admiration — is called an *exclamatory sentence*.

7. Every exclamatory sentence is followed by an exclamation mark.

8. The first and all important words in titles begin with capital letters.

9. The first word of every paragraph is indented.

X. CHAPTER TEST

Read the following :

Our Happy Day

What a happy day this has been ! Would you like to hear about it ?

For days mother has been ill and we have been very sad. Today the doctor allowed her to come downstairs.

How excited we were ! How glad to have mother with us again !

How busy we were making her comfortable ! Father pushed the big chair near the window. Sister placed a pillow at her back and a footstool under her feet. Brother tucked a warm rug over her knees. I put flowers in the vase on the table near her chair. Grandmother brought her some warm broth. Mother was so happy ! She said she had the best family in the world.

Now do you wonder that I call this a happy day ?

How many sentences are in the story you have just read ?

Which sentences are statements ?

Which sentences are questions ?

Which are exclamatory sentences ?

How many paragraphs are there ? How do you know ?

Tell why each capital is used.

Tell why each period is used.

Tell why each question mark is used.

Tell why each exclamation mark is used.

CHAPTER FOUR

DRAMATIZING AND TELLING STORIES; LEARNING TO USE THE DICTIONARY

I. READING AND STUDYING A STORY

In reading this story aloud, speak every word correctly. Look out for the last letters in words.

Harmosan

(1) Long and bravely had the Persians fought against the invading armies of Moslems, but in vain. Province after province was lost, until at last the Persians were conquered and the Moslems reigned.

(2) The last and the boldest Persian warrior to fight against the invaders was Harmosan, governor of one of the provinces. Glad indeed was the caliph to capture so brave and so troublesome an enemy.

(3) "Bring forth the captive and slay him," was the caliph's command.

(4) They brought him weak and wounded out among his cruel foes.

(5) "You are about to die," said the caliph. "Have you anything to say?"

(6) "Aye," answered the captive, "give me but one drink of water, then I am ready. Do your worst!"

(7) Immediately a goblet of water was handed to him. Harmosan raised the cup to his lips, then

lowered it without drinking, and looked around as if trying to read the faces of his enemies.

(8) "What fear you?" asked the caliph. "Think you that while you are drinking any will strike a secret blow? Quench your thirst without fear. I promise none shall harm you until you have drunk that cup of water."

(9) A light broke over Harmosan's face. Quick as a flash, he dashed the goblet to the ground.

(10) "Now is my life my own," he cried. "You have said none shall harm me until I have drunk that water. Can your servants gather again the drops from those burning sands?"

(11) The caliph's face flushed with anger. But with upraised hand he stilled the angry murmuring of the people and answered proudly: "Forever sacred must remain a ruler's word. Harm him not."

(12) Then, turning to a servant, he said, "Bring another cup of cold water."

(13) When the goblet had been brought, the caliph offered it to Harmosan, saying: "I bade you drink the first cup and perish. Now I bid you drink this cup and live!"

—A PERSIAN STORY

Read the story through carefully. As you read, try to see everything described; try to feel as you think Harmosan and the caliph felt.

After reading the story through carefully, study it through again, still more carefully and slowly.

Try to see plainly the picture of the noble Persian soldier, wounded, weak, wan, perishing for water. Think just how you will express in words your picture so that others may see Harmosan as you see him.

How do you picture the caliph — as a cruel, hard coward or as a brave foeman? Why did he want Harmosan put to death?

Think how you will read the words of the caliph, in paragraph five, so that those listening will know by your voice just what kind of man you think the caliph was.

Think how you will read Harmosan's reply, in paragraph six, so that the hearers will know how weak Harmosan was. Think how he acted, how he looked around when the goblet was handed to him. Can you make your look and your gestures say, "Perhaps, as I drink, they will slay me"?

Read the proud caliph's words in paragraph eight.

Picture to yourself the joy that overspread Harmosan's face when he heard the words of the caliph; the quick action with which he dashed the goblet to the ground.

Can you read the tenth paragraph so as to show the joy he felt? Why did he dare feel so

joyful? Suppose the caliph had broken his promise?

What does the rest of the story prove to you about the character of the caliph?

What did the caliph mean by, "Forever sacred must remain a ruler's word"?

What did he mean by: "I bade you drink the first cup and perish. Now I bid you drink this cup and live"?

II. PREPARING TO DRAMATIZE A STORY

The story, *Harmosan*, is easy to dramatize, for there is only one scene.

Who speaks first?

What does he say? Think just how you will speak these words if you take the part of the caliph.

Where is the caliph as he speaks? He may be seated on a chair or throne, or he may be standing.

To whom does he speak? Your story does not tell you, but doubtless he spoke to two or more soldiers.

How should the soldiers salute before departing?

What other people are near the caliph? Why are they there? How do they feel towards Harmosan?

When the soldiers return with their captive, how might the people crowd around and threaten him?

If at the beginning the caliph is seated, when should he rise to his feet? One is apt to spring to his feet when excited.

Remember that the crowd must show at different times that the people are angry and would like to destroy Harmosan.

III. LEARNING TO SPEAK CLEARLY AND DISTINCTLY

Read the following sentences, pronouncing each word clearly and distinctly. You will use these sentences when you dramatize the story of Harmosan in the next lesson. You must learn to speak them clearly so that all who hear you will understand and enjoy your speech.

(a) Bring forth the captive and slay him.

(b) Have you anything to say?

(c) What fear you?

(d) Think you that while you are drinking any will strike a secret blow?

(e) Now is my life my own.

(f) Can your servants gather again the drops from those burning sands?

(g) I bade you drink.

IV. DRAMATIZING A STORY

Dramatize the story, *Harmosan*, with as little help from your teacher as you can.

V. A STUDY OF WORDS

The columns of words below are from the story, *Harmosan*. You will want to use some of them in retelling the story. Perhaps you would rather use other words that mean the same. Copy the words below and opposite each write a word or words that you could use in place of the one used in the story.

warrior	conquered	enemy	captive
aye	immediately	slay	harm
lowered	command	dashed	raised

VI. REPRODUCING A STORY ORALLY

Tell the story, *Harmosan*, so as to make it clear and interesting to some one who had never heard it. Try to give the meaning but not the exact words used in the book.

VII. LEARNING TO USE THE DICTIONARY

The words in the dictionary are arranged in alphabetical order; that is, words beginning with *a* are placed first, next come those beginning with *b*, then those beginning with *c*, and so on in order through the alphabet — *a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z*.

Below are some words taken from stories in the front part of your book. Arrange them in alphabetical order.

before	travel	had	knew
lad	made	once	north
climbed	angry	every	day
just	in	good	friends
simple	piece	reach	quiet
your	world	up	valley

VIII. LEARNING TO USE THE DICTIONARY

In the last lesson you learned that words are arranged in the dictionary in alphabetical order; that is, all words beginning with the same letter are arranged together. This is to make it easy to find any word desired. But many words — in some cases thousands of them — begin with the same letter. How shall they be arranged so that any one may be quickly found? Alphabetically according to their second letters. But in many words both the first and second letters are the same. Such words are arranged alphabetically according to their third letters.

Carrying out this plan of arrangement, how would words with the same first, second, and third letters be arranged?

The following columns of words illustrate the alphabetical arrangement followed in all dictionaries.

dash	each	fail	stride
dirt	ear	faint	string
doll	eat	fair	stripe

According to which letter are the words of the first column arranged? those of the second? of the third? of the fourth?

Arrange the following words beginning with *a*, alphabetically according to the second letter in each :

airplane	about	ajar	add
aërial	against	acorn	after
akimbo	among	ahead	alarm
ape	arbor	anger	aquarium
assist	August	Atlantic	awful
avenue	aye	ax	azure

IX. LEARNING TO USE THE DICTIONARY

1. Arrange the following words, all beginning with *st*, in alphabetical order according to the third letter in each :

stop	sty	stump
star	stir	stem

2. Arrange the following words, all beginning with *out*, in alphabetical order according to the fourth letter in each :

outfall	outbreak	outline	outside
outrage	outward	outgoing	outcry

3. Arrange the following words, all beginning with *stre*, in alphabetical order according to the fifth letter in each :

stretch	stress	stream
strew	strength	street

X. THREE THINGS TO REMEMBER IN USING THE DICTIONARY

1. *How to find the word*: Look for the word in the alphabetical order of its letters, first, second, third, fourth, and beyond if necessary.

2. *How to pronounce the word*: First, see how the word is separated into syllables ; second, see which syllable is accented, as indicated by this mark (') ; third, note the respelling and marking of the word in parenthesis, if this is given, to indicate the pronunciation.

If you should look for the word "neighbor" in a Webster's dictionary, you would find "neigh'bor (nā'bēr)." The word is respelled in the parenthesis (nā'bēr) to show the pronunciation ; it is to be pronounced as it is respelled

and marked in the parenthesis. The marks over the letters *a* and *e* tell how these letters are to be sounded. If you do not know the meaning of these marks, look at the bottom of the page in the dictionary, and you will find some very common word, such as "maker," with the letters *a* and *e* marked in the same way. This will mean that you are to pronounce these marked letters in (nā'bêr) just as you pronounce the same letters in the common word that you know how to pronounce.

3. *How to get the meaning of the word*: Following the word, the dictionary gives the word's meaning, either by describing, or by giving another word or words that mean the same. With many words, both of these ways are used. Often the meaning of a word is shown by its use in a sentence. Some words have two or even more quite different meanings. You must study the meanings of such words very carefully and decide which one fits, which one makes good sense, in the sentence in which you find the word used.

Test yourself on these three things in the use of the dictionary. Do this by looking up the words printed in italics in the following sentence, finding the pronunciation and the meaning of each.

The man who would be truly happy should not study to *enlarge* his *estate*, but to *contract* his *desires*. — PLATO

XI. A TEST IN USING THE DICTIONARY

The five words below are used in lessons that you will study later.

1. Find each of these words in the dictionary.
2. Copy each, dividing it into syllables.
3. Place the accent where it belongs.
4. Write the meaning after each word.

Write five sentences, using a different one of these words in each sentence.

conversation disaster rebel voyage boasted

Now try to use all five words in two sentences or even in one sentence.

XII. USING THE DICTIONARY AS A SPELLING BOOK

Besides giving the meaning of words and showing how to pronounce words and how to divide them into syllables, the dictionary is very useful as a spelling book. Every good dictionary shows exactly how to spell all words that you will ever need to use.

But how can one find words in the dictionary if he does not already know how to spell them? You can best answer this question yourself after your teacher has given you some words hard to spell and has let you look for them in the dictionary.

XIII. MASTERING ONE HUNDRED WORDS HARD TO SPELL

It is good to form the habit of looking in the dictionary to make sure of the spelling of unusual words. But common words, the words that you will use over and over again, you should master, so that you are sure of spelling them correctly every time you use them. The dictionary will not always be at hand, and it takes too much time to look up the spelling of a word every time you want to use it.

There are one hundred words very often used which are frequently misspelled. Eighteen of these troublesome words are used on this page, some of them several times, so one who has not mastered these words might make more than eighteen spelling mistakes in writing this one page from dictation. Do you misspell any of these words?

You will find the list of these "one hundred spelling demons" on page 359.

Keep a list of the words you misspell and learn them.

XIV. FINDING DIFFERENT KINDS OF SENTENCES

In the story, *Harmosan*, find :

Two exclamatory sentences,

Two questions,
Two sentences that make statements.

When called on, be ready not only to read the sentences you have chosen, but to tell why each is an exclamatory sentence or a question or a statement, like this :

“ Now I bid you drink this cup and live ! ” is an exclamatory sentence, because it expresses strong, sudden feeling.

XV. TEST IN WRITING ORIGINAL SENTENCES

1. Write three sentences, telling what kind of man Harmosan was, or three sentences telling what kind of man the caliph was.

2. Write two questions about the story. These may be questions to which you would really like to know the answer, as : “ Who were the Moslems ? ” or they may be questions that you would like to ask other pupils, to see if they know the story, as : “ What single favor did Harmosan beg ? ”

3. Write two exclamatory sentences that the soldiers or people may have uttered when they saw Harmosan dash the cup of water to the earth.

CHAPTER FIVE

MEMORY GEMS; PATRIOTIC TALKS; DESCRIPTIONS

They are never alone who are accompanied with noble thoughts.

— SIR PHILIP SIDNEY

I. THE VALUE OF MEMORY GEMS

A Legend

Once as Alexander the Great and some of his soldiers were riding through an underground passageway, they noticed that when their horses' hoofs struck the pebbles on the road, bright sparks of light flashed out. A few of the soldiers leaned over and gathered some of these pebbles, intending to examine them when they came again into the light.

Suddenly they heard a voice saying: "He who gathers these pebbles will be sorry; but he who gathers none will be still more sorry."

While the soldiers wondered what these strange words could mean, they came to the end of the dark passage and out into the clear sunlight. Eagerly they examined the stones they had gathered. There, flashing in the sunshine, they beheld — not pebbles, but the most costly gems, — emeralds, rubies, and diamonds!

Then the soldiers understood the meaning of the strange words that they had heard in the darkness, for

they who had gathered some jewels were "sorry" that they had not gathered more, and they who had gathered none were "still more sorry."

This is a legend, not a true story ; but it teaches a great truth. As we travel through life, we have the chance, as did Alexander's soldiers, to gather, or acquire, many things whose value we do not always know at the time. Among such things are good habits, good health, and our daily lessons.

There is one especial kind of wealth that we must acquire in youth if we do not want to be sorry in old age ; that is, a wealth of beautiful thoughts. If day by day we learn some beautiful thoughts and keep them in our hearts, the words of the strange voice will be true of us. Those of us who gather some will be sorry that we have not gathered more ; while those who gather none will be still more sorry.

As we are going to store our memories with precious thoughts and as they are even more valuable than the gems found by Alexander's soldiers — for they will stay with us longer and give us more happiness — we will call these thoughts *memory gems*.

Of all the memory gems that you already know, recite the one that you like best.

II. A BEAUTIFUL MEMORY GEM

1. Pippa's Song

The year's at the spring,
And day's at the morn ;
Morning's at seven ;
The hillside's dew pearled ;
The lark's on the wing ;
The snail's on the thorn ;
God's in His heaven —
All's right with the world.

— ROBERT BROWNING

This beautiful little song was sung by a poor young girl named Pippa. Pippa had to work in a great mill. She had but one holiday in all the year. That holiday came in the springtime. To make the most of her one day, she rose early in the morning and went about singing her song. Of the many people who heard her, some were sick, some were sad, some were wicked ; but her sweet song made them all feel better, for they looked up and saw that the earth *is* beautiful and they remembered that God *is* in His heaven and that all *is* right with the world.

2. Speaking Clearly and Distinctly

In reading *Pippa's Song* great care must be taken not to run the words together. Read the

following groups of words, saying each word clearly and distinctly. Sound the *s* with the first word in each group.

year's at	day's at	morning's at
hillside's dew	lark's on	snail's on
God's in	all's right	

Now read the whole poem, speaking every word clearly. Remember to keep your voice bright and pleasant.

III. A MEMORY GEM FOR EVERY DAY

A Patriotic Wish

I'd like to be the sort of man the flag could boast about ;
I'd like to be the sort of man it cannot live without ;
I'd like to be the type of man
That really is American :
The head-erect and shoulders-square,
Clean-minded fellow, just and fair,
That all men picture when they see
The glorious banner of the free.

We often boast of our beautiful flag. We are proud to think of it as the flag of the free, the flag that stands for right and justice, for bravery, purity, and truth. We are proud to have the beautiful flag wave over our country and our

homes, to call it *our* flag. Should we not try to make the flag proud of us because we are fair in all our dealings, brave and honest and true?

1. Think about it, and then tell what kind of boy or girl the flag would boast about if it could speak.

If everybody in this country were lazy or selfish or wicked, should we have a happy, free country, and a gay, free flag?

2. What kind of boy or girl is needed to keep our country happy and free?

3. Read the poem, standing "head-erect and shoulders-square."

4. Copy this memory gem, then do three things: Read or repeat it from memory every day; try to make the wish expressed in the poem your own wish; and try to make the wish come true.

IV. ONE-MINUTE PATRIOTIC TALKS

How I Can Prove that I Am an American

Come to the class prepared to tell in one minute what you can do to prove that you are an American. Do not forget to tell what kind of language you will use. Perhaps you will mention your American Speech Pledge. Can you say that you are keeping it? or that you are trying hard to keep it?

Practice your talk at home, so that you will not take more than one minute for it in class. Perhaps your father or mother will listen to you and time you.

V. A MEMORY GEM FOR AMERICANS

The Flag

There is the national flag! He must be cold indeed who can look upon its folds rippling in the breeze without pride of country. . . . White is for purity, red for valor, blue for justice, and all together — bunting, stripes, stars, and colors blazing in the sky — make the flag of our country to be cherished by all our hearts, to be upheld by all our hands.

— CHARLES SUMNER

1. The Meaning of the Memory Gem

Do you believe that the man who spoke these words really loved the flag? That is what he expects us to do when he says, “cherished by all our hearts.”

Do you believe he would fight for the flag if it were in danger? Is that what he means by “upheld by all our hands”? How, besides fighting for them, can we show love for our flag and country?

Can you picture the speaker pointing at the Stars and Stripes, waving proudly in the wind,

and speaking these beautiful words from his heart? How do you think the people felt who heard him?

When you speak these words, look at your flag and speak the words straight from your heart. Only by so doing can you touch the hearts of your hearers.

2. Finding Words in the Dictionary

Copy the following words. Find the meaning of each in the dictionary and write it opposite the word.

valor

purity

justice

3. Carrying out the Three Lessons of the Flag

In learning to speak the language of America as real Americans should, let us keep in mind and try to carry out the three lessons that the flag teaches — the lessons of valor, of purity, and of justice.

Valor: It takes real valor or courage to admit mistakes and correct them, but a true American will do this.

Purity: Keep the American speech pure and clean; free from profanity and vulgar slang. Speak clearly, distinctly, and in a pleasant voice. Pronounce words correctly.

Justice: The dictionary says, "Justice is right established by law." There are laws or rules for

correct speech that we must know and follow. You have already learned some of these, as when to use "was" and "were," "saw" and "seen." In this book you will learn others. Will you be fair and just to your country's speech and obey these rules as you learn them?

VI. LEARNING MEMORY GEMS

Of the three memory gems that you have studied in this chapter, choose the one that you like best. Read it through carefully and then try to say it to yourself. If you cannot say it, read it again, and again, and again if necessary, until you can say it. Do not try to learn it by studying a line at a time. That breaks the sense and spoils the beauty of it.

When you have learned the one you like best, take the one you like next best. If possible learn all, for you know that he who learns only one or two will be sorry that he did not learn more, and he who learns none perfectly will be still more sorry.

VII. RECITING MEMORY GEMS

When called on to recite the memory gems that you have learned, do it like a real American. Think what this will mean. How will you stand? How will you speak?

VIII. WRITING MEMORY GEMS

Read the memory gem you like best. See how it is written — which words begin with capitals, what marks of punctuation are used and where. Then close your book and write it. Do not forget to write the name of the author, or writer, after your gem.

When you have finished, open your book and see if you have made any mistakes; if you find any, correct them.

IX. ORIGINAL DESCRIPTIONS

In Pippa's song (p. 69), she describes the spring morning as it looks to her; she tells of the hillside covered with shining dewdrops, of the lark flying and singing towards the blue sky, of the snail crawling on the thorn bush, of the newness and happiness of the day.

In the memory gem, *The Flag* (p. 72), we plainly see the flag rippling in the breeze, with its red and white and blue flashing in the light.

1. Describe, in the best words you know how to use, the picture that one of the following titles brings to your mind. Make your description clear and interesting. Try also to make it beautiful.

Woods in Autumn

A Field of Cotton

An Early Morning in Summer
A Snowstorm
How the Tide Came
A Sudden Thunderstorm
How a Bird Built its Nest
The American Flag
How the Bee Gathers Honey
The Flight of a Butterfly
Planting Corn
Crossing a Crowded Street
A Store Window
My Dog

2. Describe something that you have really seen or that you can see before the next lesson, when your teacher may call upon you for your description.

X. CHAPTER TEST: FINDING AND READING A DESCRIPTION

Look through your Reader or Language Book or a story book, and find a description that you think is exact or amusing or beautiful. Study it until you can read it in a pleasant voice, speaking every word clearly, distinctly, and correctly.

Be prepared to tell why you selected that particular description.

CHAPTER SIX

FABLE, DIALOGUE, AND NARRATIVE; PARAGRAPHS;
APOSTROPHE, COMMA, AND QUOTATIONS

I. QUOTATIONS AND THE APOSTROPHE

The Hunter and the Lion

“Have you seen any tracks of a lion?” asked a hunter of a woodcutter whom he met.

The woodcutter answered, “Come with me and I will show you the lion himself.”

The hunter turned pale with fright. His teeth chattered.

“I don’t want to see the lion!” he stammered.
“I want to see his tracks only.”

— ÆSOP

What is the title of the above fable? Which are the important words in the title? How do you know that these are important words?

How many paragraphs are there in the above fable? Remember that the first word of every paragraph is indented.

In the first paragraph who is speaking?

What does he say?

Why is there a question mark after the words of the hunter?

Place your fingers around the words the hunter speaks in the first paragraph. These words — the exact words of a speaker — are called a *quotation*.

See the marks (“ ”) the writer has placed around this quotation. They are called *quotation marks*, and should always be used to inclose the exact words of any speaker.

Read the second paragraph.

Is there a quotation in this paragraph?

Who is speaking?

Read the exact words of the speaker.

Are these words inclosed in quotation marks?

Read the rest of the sentence.

See the mark (,) after “answered.” This mark is called a *comma*, and is used to separate the quotation from the rest of the sentence.

What is the first word in the quotation?

With what kind of letter does it begin?

The first word of every complete quotation begins with a capital letter.

The word “I” is always written with a capital letter.

In the fourth paragraph who is speaking?

Read the first group of words inclosed in quotation marks; read the second group.

“Don’t” means *do not*. What letter has been omitted? The mark (') used in place of the letter omitted is called an *apostrophe*.

The apostrophe is used in place of one or more letters intentionally omitted from a word.

Why is there an exclamation mark after the first quotation in paragraph four?

II. STUDYING A STORY

The story, *The Hunter and the Lion*, is to be studied so that you can write it correctly when it is dictated to you by your teacher. You must know just why and where every mark of punctuation and every capital is used, as well as how to spell all the words.

Look first at the title. Tell why each capital letter is used, like this :

“The ” begins with a capital letter because ——. “Hunter ” and “Lion ” begin with capital letters because ——.

By counting the number of indented places you may know that there are four paragraphs in this story.

Now study each paragraph in this way :

Paragraph I: “Have” is indented because it is the first word in a paragraph.

“ Have ” begins with a capital letter because it is the first word in a sentence.

There are quotation marks around “ Have you seen any tracks of a lion? ” because these are the exact words of the hunter.

There is a question mark after the quotation because the hunter asked a question. The question mark is inside the quotation marks because it is part of the question that is quoted.

There is a period at the end of the sentence because it is a statement.

Paragraph II: “ The ” is indented because —.

“ The ” begins with a capital letter because —.

There is a comma to separate the quotation from the rest of the sentence.

“ Come ” begins with a capital letter because it is the first word of a quotation.

There are quotation marks around — because —.

“ I ” is a capital because —.

There is a period at the end of the sentence because —.

Paragraph III: “ The ” is indented because —.

“ The ” begins with — because —.

There is a period at the end of this sentence because —.

“ His ” begins — because —.

There is a period — because —.

Paragraph IV: “ I ” is indented because —.

“ I ” is a capital letter because —.

There is an apostrophe between *n* and *t* in the word “ don’t ” because a letter (*o*) has been omitted.

There are quotation marks around — because —.

There is an exclamation mark at the end of — because —.

There is a period at the end of — because —.

“ I ” is a capital letter because —.

There are quotation marks around — because —.

There is a period at the end of — because —.

III. MAKING PARAGRAPH SENTENCES

Try to write in one short sentence what each paragraph tells. For the first paragraph you might write :

A hunter asked a woodcutter if the woodcutter had seen any lion tracks.

IV. WRITING A STORY FROM DICTATION

Your teacher will dictate the story, *The Hunter and the Lion*, exactly as it is given in your book. Try to write it without one mistake.

V. CORRECTING DICTATION

Open your book to the story, *The Hunter and the Lion* (p. 77). You are to correct your paper without help from your teacher. Follow the directions carefully.

Beside your book, place your paper containing the story as you wrote it from dictation.

THE TITLE

Read your title. Is every word spelled correctly?

Have you used capital letters to begin the first word and the important words?

Correct any errors you may have made.

THE PARAGRAPHS

Paragraph I: Have you indented your paragraph?

Does "Have" begin with a capital letter?

Have you a question mark after the hunter's words?

Have you quotation marks around the words of the hunter?

Is the question mark inside the quotation marks?

Have you a period at the end of the sentence?

Do you know why every one of these capitals and marks of punctuation has been used? If not, ask your teacher.

Correct any errors you have made in the first paragraph.

Paragraph II: Have you indented the word "The"?

Have you written "The" with a capital letter?

Have you separated your quotation from the rest of the sentence by a comma?

Have you used a capital letter at the beginning of the quotation?

Have you a period after each sentence?

Have you quotation marks around every word the woodcutter said?

Correct any errors you may have made in this paragraph.

Examine the third and fourth paragraphs just as carefully as you examined the first and second paragraphs.

Correct any mistakes you made and tell yourself as you make your corrections just why you are doing so.

VI. A WRITTEN TEST

This test calls upon you to do only things that you have studied. You should be able to write it without help.

The Wonderful Professor

"That smaller child should go to bed at once," said the professor.

"Why at once?" asked the professor.

"Because he can't go at twice," said the professor.

The other professor gently clapped his hands. "Isn't he wonderful!" he cried. "Nobody else could have thought of the reason so quick. Of course he can't go at twice! It would hurt him to be divided."

—LEWIS CARROLL

1. Copy all the words in the title and in the first paragraph that begin with capital letters, and after each tell why a capital is used. This is the way you should do it :

“ The ” begins with a capital because ——.

“ Wonderful ” and “ Professor ” begin with capitals because ——.

“ That ” begins with a ——.

2. Tell why the commas are used in the first and third paragraphs, like this :

Paragraph I: The comma is used to separate the quotation from the rest of the sentence.

Paragraph III: The comma ——.

3. Where are quotation marks used in the first and second paragraphs, and why?

Paragraph I: There are quotation marks around “ That smaller child should go to bed at once,” because these are the exact words of the professor.

Paragraph II: There are quotation marks around ——.

4. Why is the question mark used in the second paragraph?

There is a question mark after “ Why at once ” because ——.

5. Copy one exclamatory sentence from the fourth paragraph.

Copy one statement from the fourth paragraph.

6. "Can't" is a contraction of *cannot*. Why is the apostrophe used in "can't"?

"Isn't" is a contraction of *is not*. Why is the apostrophe used in "isn't"?

If you cannot answer these questions, look back to the study of the fourth paragraph of the story, *The Hunter and the Lion* (pp. 80, 81).

VII. SPEAKING WORDS CORRECTLY

In the story, *The Wonderful Professor*, we find two very common words that are sometimes mispronounced. They are "once" and "twice." Have you ever heard anyone add the sound of *t* to the end of these words? Do not do it.

There is another very common word that is spelled with a *t*, but the *t* should be silent. That word is "often." Do not sound the *t*; say *of'en*.

Below is a list of common words sometimes mispronounced. Read them clearly and distinctly. Your teacher will tell you if you mispronounce any. If you do, remember your American "I can and I will," and correct your error today.

once

your

picture

twice

such

been

often

pretty

yesterday

Read the following sentences.

(a) Have you seen the pretty new picture in our hall?

(b) Yes, I have seen it once or twice and I am going to see it again tomorrow.

(c) I want to see it often ; it is such a pretty picture.

(d) Yesterday all the children from our class went to see it.

(e) Our teacher says the picture is ours and we must go to look at it often.

VIII. BOOKS I AM READING

Are you reading books from the list on page 355? Be prepared to tell at the next language exercise about some good book that you have just read or that you are reading. Try to tell the following about the book in a one-minute speech :

1. The title of the book
2. The name of the author
3. What the book is about
4. Why you like it

Think just what you want to say before you begin to speak. Then speak clearly and distinctly. Try to interest your classmates in the book that interests you, so that they will want to read it if they have not done so.

IX. STUDYING A DIALOGUE

Here is a conversation heard in a home.

Mother: Alice, will you run upstairs and fetch my knitting?

Alice: Where is your knitting, Mother?

Mother: I think it is on the table in the sewing-room.

Alice: No, it is not there.

Mother: Did you look in the big work-basket?

Alice: Yes, I did look there.

Mother: Well, look about and see if you can't find it. It may be in my bedroom.

Alice: I have looked everywhere, Mother. I can't find it.

Mother: I am so tired! But I suppose I must climb the stairs and find it myself. I know it is somewhere in plain sight. That child never gets a thing she is sent for.

We are now going to make a story from this conversation, or dialogue.

What two people were talking? Where do you think Alice was when her mother asked her to go for the knitting?

If the beginning of a story is interesting, a reader will wish to finish it. Which of these beginnings is the more interesting?

(a) Once there was a little girl. One day she was sitting by the window. She was reading. Her mother spoke to her.

(b) One afternoon as Alice sat by the window reading, her mother said, "Alice, will you run upstairs and fetch my knitting?"

Write an interesting beginning for your story.

Make a sentence telling how she went upstairs.

How long did she look for the knitting before calling down to her mother?

Was her voice always pleasant when she spoke?

Make sentences telling what Alice said and what her mother said. Tell also how each spoke. Was it patiently, impatiently, or crossly?

Make sentences telling how the story ended. Did the mother climb the stairs? Did she find her knitting? Where? Was it in plain sight? What did she say to Alice?

Now begin at the beginning and tell the whole story. You may look at the conversation in your book while you are telling your story, so that you may be sure to tell exactly what was said.

A conversation written in the form given on page 87 is called a *dialogue*. It gives only the words of persons.

Such a story as you have just made from the dialogue is sometimes called a *narrative*. A narrative tells what persons do as well as what they say.

X. WRITING A NARRATIVE FROM A DIALOGUE

After studying the conversation on page 87, write a story, *The Girl who Couldn't Find Things*. Before writing one word of a sentence, think the sentence through to the very end. You may keep your book open at the dialogue.

Things to Remember

1. Every quotation in a narrative must be inclosed in quotation marks. In a dialogue, the name at the left tells who is speaking, and so the quotation marks are not needed.

2. Try to use as many different words for "said" as you can. Here are a few: *replied, answered, responded, asked, cried*.

3. There are two new uses for the comma in this lesson.

When the mother speaks to the little girl, she calls her "Alice." You will find that when she does this, the word "Alice" is separated from the rest of the sentence by a comma.

When the child speaks to her mother, calling her "Mother," the word "Mother" is separated from the rest of the sentence by a comma.

The names of persons spoken to, or addressed, are separated from the rest of the sentence by commas.

The words *yes* and *no* (the opposite of *yes*) are separated from the rest of the sentence by commas.

Do not forget to use commas in your story.

XI. SHOWING SELF-RELIANCE

The child in the story you have just told could not be depended on. She was not self-reliant; that is, she did not depend on herself. When asked to do a thing, she did not feel and think: "This is *my* work. I must do it myself."

Write four sentences telling how you can show self-reliance in school —

in attendance,
in behavior,
in study,
in helpfulness.

XII. WRITING CONTRACTIONS

In *Pippa's Song* (p. 69) there is a contraction in every line. Write these contractions in a column, and opposite each write the words for which the contraction stands; thus,

year's year is day's —

Things to Remember

1. A direct quotation, the exact words of a speaker, is always inclosed in quotation marks (" ").

"Good morning," said I.

2. Every complete direct quotation begins with a capital letter.

I said, " Good morning."

3. A short direct quotation is usually separated from the rest of the sentence by a comma (,) or commas.

" Come on, boys," cried Harry.

Harry cried, " Come on, boys," and led the way.

4. If the quotation is a question, it is followed by a question mark ; if it is an exclamation, it is followed by an exclamation mark.

" Where are you going, boys? " asked Harry.

" Run, boys, run ! " shouted Harry.

5. The word "I" is always written with a capital.

6. The words "yes" and "no" are separated from the rest of the sentence by commas.

Yes, I am well.

No, I have not been ill.

7. The name of the person spoken to, or addressed, is always separated from the rest of the sentence by a comma or commas.

My child, listen.

Listen, children, to this story.

8. Words shortened by intentionally omitting a letter or letters are called *contractions*.

In a contraction an apostrophe (') is always used to show where a letter or letters have been omitted.

Do not, *don't*; is not, *isn't*; cannot, *can't*; we will, *we'll*.

XIII. CHAPTER TEST

Your teacher will dictate some sentences for you to write. As you write, think especially of the use of the apostrophe, comma, and quotation marks. Be self-reliant.

CHAPTER SEVEN

WRITING FABLES AND SHORT STORIES

“Many a truth has been taught, many a lesson has been learned through fables. Fables teach alike the simple and the wise.”

I. A FABLE TO STUDY

The Donkey and the Race Horse

A donkey boasted that he could outrun a horse. The horse consented to run a race with the foolish beast. Of course the donkey was defeated, and he was loudly laughed at by the other animals.

“I now see what was the matter with me,” he said. “I ran a thorn into my foot some months ago and it still pains me.”

— LESSING

This story is called a *fable*. A fable is a short story, usually about animals, that teaches some truth or lesson.

Did the donkey give the true reason for his defeat? Why was he defeated? Even if he had never hurt his foot, could he have defeated the race horse?

Did you ever know a boy or a girl who always gave some excuse for being defeated in a game or for doing poorer work than another?

What does this fable teach?

Study this fable as you studied the story, *The Hunter and the Lion* (p. 77).

THE TITLE

“ The ” begins with a capital letter because —.

“ Donkey ” and “ Race Horse ” begin with capital letters because —.

THE PARAGRAPHS

How many paragraphs are in this fable?

What does the first paragraph tell?

What does the second paragraph tell?

Which words are indented and why?

Paragraph I: Which words in the first paragraph begin with capital letters? Why?

How many sentences are in the first paragraph?

What kind of sentences are they?

What mark is placed after each sentence?

Paragraph II: In this paragraph who is speaking?

What does he say?

What do we call the exact words of a speaker?

What marks are placed around these words?

What words in this paragraph are not part of a quotation? Why not?

Study this fable thoughtfully so that when your teacher dictates it, you can write it without a mistake.

II. WRITING A FABLE FROM DICTATION

In writing the fable, *The Donkey and the Race Horse*, from your teacher's dictation, try to write it without making one mistake. Think of five things: the title, capitals, paragraphs, spelling, and marks of punctuation and quotation.

III. CORRECTING DICTATION

Next to writing without a mistake, the best thing that you can do is to find your mistakes yourself, to think what you should have done, and to correct each mistake. In this way, you will learn to do a thing right the first time.

Every failure will teach a man something if he will learn.

— DICKENS

IV. STUDYING THE MEANING OF WORDS

1. Copy these words taken from the fable, *The Donkey and the Race Horse*:

boasted consented defeated outrun foolish

Under each of the above words write the words from the lists below that mean the same.

agreed

overcome

bragged

out-distance

swaggered

beaten

silly

promised

run faster

senseless

2. Reread the fable, using words from the above list in place of those used by the writer.

3. Copy the following words.

refused

won

wise

Under each write a word from the list of words in (1) that means just the opposite.

V. MAKING AND TELLING ORIGINAL FABLES

In the fable, *The Donkey and the Race Horse*, there are two paragraphs.

The first paragraph tells that a boaster (the donkey), in trying to outdo one better than himself (the race horse), was defeated and laughed at.

The second paragraph tells us that the defeated one (the donkey) tried to excuse his failure by giving a silly and untrue reason for it.

From the following suggestions you may make some original fables that teach the same lesson.

(1) The Robin and the Swallow

Which flies faster, the robin or the swallow? Think of some foolish excuse that the robin might make if he were defeated in a race with the swallow. ("I fell out of the nest when I was a baby bird and hurt my wing." — "I lost some feathers from my right wing and could not fly straight." — "The sun was shining in my eyes and I could not see the goal.")

Now think out the fable of the robin and the swallow in good sentences. Keep the fable short. Be ready to tell it when called upon.

(2) The Toad and the Grasshopper

Which can hop farther, the toad or the grasshopper? If they should try their powers, what foolish excuse might the defeated one give?

Make a short fable about it.

(3) The Owl and the Eagle

Which can see farther? Why might the owl boast that he could see farther than the eagle? (Because his eyes are bigger? Because he can see even in the dark?) If they should have a test, what excuse might the owl give for his defeat?

Make a fable about the owl and the eagle.

Make fables from the following titles :

(4) The Snail and the Rabbit

They run a race.

(5) The Crow and the Nightingale

The crow boasts that he can sing better than the nightingale.

(6) The Puppy and the Cat

The puppy boasts that he can catch more mice than the cat.

(7) The Turtle and the Fish

The turtle boasts that he can swim faster than the fish.

VI. MAKING COMPARISONS

1. Comparing one with one other.

In every fable you have studied, someone is comparing what he can do with what someone else can do.

A robin boasted that he could fly faster than a swallow.

A toad boasted that he could hop farther than a grasshopper.

A crow boasted that he could sing better than a nightingale.

In making these comparisons each boaster was comparing himself with one other. They used these words: *faster*, *farther*, and *better*.

2. Comparing one with two others or more.

If the robin had been boasting before the swallow and the crow, he would have said,

I can fly fastest.

If the toad had been boasting before the grasshopper, the frog, and the cricket, he would have said,

I can hop farthest.

If the crow had been boasting before the nightingale and many other birds, he would have said,

I can sing best.

In each of the above comparisons, one is compared with two others or more, and the words used are : *fastest*, *farthest*, and *best*.

3. Here are some words that are used in making comparisons.

NO COMPARISON	TWO COMPARED	MORE THAN TWO COMPARED
fast	faster	fastest
far	farther	farthest
good	better	best
safe	safer	safest
fine	finer	finest
big	bigger	biggest
small	smaller	smallest
old	older	oldest
young	younger	youngest
bright	brighter	brightest

Read these sentences.

(a) The dog is big. (There is no comparison with any other animal.)

(b) The ox is bigger than the dog. (Two animals are compared.)

(c) The elephant is the biggest animal. (More than two are compared.)

4. Here are some comparisons.

Read the following sentences, filling each blank with a suitable word.

- (a) A candle is ———.
- (b) An electric light is ——— than a candle.
- (c) The sun is the ——— light.
- (d) A horse can travel ———.
- (e) An automobile can travel ——— than a horse.
- (f) An airplane can travel ———.

Write sentences making the comparisons called for below.

small

An elephant or a dog

An elephant, a dog, or a fly

Write your sentences like this :

A dog is smaller than an elephant.

A fly is the smallest.

far (from your home)

New York or Philadelphia

New York, Philadelphia, or Paris

good

Money or work

Money, work, or health

safe

To play with matches or toys

To play with matches, toys, or broken glass

big

A mouse or a cat

A cat, a mouse, or a bear

VII. WRITING AN ORIGINAL FABLE

Look back to the fable, *The Donkey and the Race Horse* (p. 93). Read it through carefully. Notice that it is written in two paragraphs. See how short it is — how few sentences are used.

Now look over the different titles of fables on pages 96, 97. Select one of these titles and write a fable to fit the title. In doing this, here are some things you must keep in mind :

1. Begin the first word and the important words in your title with capital letters. You have only to copy your title ; but as you do so, tell yourself why you use capitals where you do.

2. Indent your paragraphs. Make only two paragraphs.

3. *Think out* every sentence before you try to write it.

4. Be sure to begin each sentence with a capital letter.

5. Be sure to end each sentence with the right mark of punctuation.

6. Remember that every direct quotation — the exact words of a speaker — must be inclosed in quotation marks.

If you do all these things, you will have few mistakes to correct when you finish writing your fable.

VIII. ENLARGING A PARAGRAPH

In the fable, *The Donkey and the Race Horse* (p. 93), the writer made the first paragraph very short; yet in it he told a great deal.

"A donkey boasted that he could outrun a horse. The horse consented to run a race with the foolish beast. Of course the donkey was defeated, and he was loudly laughed at by the other animals."

As a fable must be a short story, the writer did well to make the paragraph short. Sometimes, however, we might like to tell more fully just what happened. Thus, in place of the first sentence, we might tell how the donkey boasted, giving the donkey's own words.

Just what might the donkey have said? Here are some things he might have said; you may think of others.

"How slow that horse is! I can easily outrun him!"

"Is that as fast as you can run? I can easily beat you."

"No other animal can run so fast as I. I can outrun the swiftest race horse."

"You call yourself a race horse! I can beat you without half trying."

In place of the second sentence, we might give the horse's answer to the donkey's foolish boast.

What might the horse have said? How would you have answered had you been the horse?

When the donkey was defeated, as told in the last sentence of the paragraph, just what might the other animals have said?

IX. ENLARGING PARTS OF A FABLE

Write the first part of one of the fables whose titles are given on pages 96 and 97. Tell what the boaster said when he claimed that he could do something better than another. Use his exact words.

Tell the reply of the one to whom the boaster spoke, giving the exact words of the reply.

Finally, give the exact words of those who saw the test and its outcome.

For example, if you were writing a fable with the title, *The Robin and the Swallow*, you might write something like this :

One day a robin boasted to a swallow, "I can fly faster than any other bird."

The swallow answered: "Let us fly to the tall pine at the edge of the forest. We shall soon see if you are speaking the truth."

The swallow reached the pine tree long before the robin. Then the other birds twittered and sang, "The robin is a boaster, not a swift flier!"

Some Things to Remember in Writing

1. Before beginning to write, *think out* every sentence, just as you will write it.

2. Remember that what each animal says should be written in a separate paragraph. Notice that the words of the robin are found in the first paragraph ; the words of the swallow, in the second paragraph ; the words of the other birds, in the third paragraph.

3. Remember how every sentence begins, how each kind of sentence ends, and that every quotation must be inclosed in quotation marks.

X. REWRITING A FABLE

Read the following fable :

The Wolf and the Crane

A wolf, who had a bone stuck in his throat, offered to pay a crane well if she would draw it out. The crane consented and soon removed the bone. When she asked the wolf for her pay, he laughed and told her she was lucky to have escaped with her life and that was pay enough.

Rewrite this fable, giving the words that the wolf and the crane may have used. Remember that the words of each should be written in separate paragraphs.

XI. CHAPTER TEST: WRITING A FABLE FROM A CONVERSATION

Below is given a conversation between an ant and a snail. Make this conversation into a fable.

Write an opening paragraph telling where the ant and the snail met. How many more paragraphs will you have? Remember to use quotation marks in giving the words of the different speakers.

Do not use the word "said" in each paragraph. When may you use "asked"? When "exclaimed"? What other words may you use in place of "said"?

Ant: What is the matter, friend snail? You look worried.

Snail: I am worried. See this great post in my way. I wish I had wings like a bird, that I might fly over it.

Ant: Wings, indeed! Have you no feet? Why wish to fly when you can crawl?

Snail: Crawl? Don't you see how high this post is?

Ant: What difference does the height make to you? Crawl around, my friend, crawl around.

CHAPTER EIGHT

TELLING STORIES FROM PICTURES AND FROM PERSONAL EXPERIENCES

I. FINDING A STORY IN A PICTURE

On the opposite page is the picture of a boy riding as fast as he can. He may be in a hurry to get away from somebody or something. Do you think he looks frightened? Perhaps he is trying to get somewhere very quickly. Why do you think he is riding so fast?

1. Perhaps he is going for a doctor. Is someone ill? Has someone been hurt? Who? If someone has been hurt, how? (A fall? A broken bone? A cut? An accident — of what kind?) Why was the boy sent? (Had he caused the accident? Was no man able to go? Could the boy ride faster than any other person there? Did he know the shortest way?)

2. Perhaps the boy is riding to warn people of some danger. (An enemy marching upon them? An Indian attack? The bursting of a dam? Forest fires?)

3. Perhaps a building is on fire and the boy is hurrying for help.

4. Perhaps the boy is trying to overtake somebody. Who? Why?

Did the boy do what he set out to do? How?



II. TELLING A PICTURE STORY FROM AN OUTLINE

Tell the story the picture on page 107 tells to you. Try to make it interesting. The following outline will help you keep the story facts in order.

1. Something happened that made it necessary for the boy to take the ride.
2. The things that happened on the way.
3. The boy tells his news.
4. How the story ends.

III. TELLING TRUE STORIES FROM OUTLINES

Were you ever sent anywhere in a hurry? Where? Why? What happened on the way? How did you finish the errand?

Make an interesting true story in answering the above questions.

Did somebody you know ever have to go anywhere in a hurry? Where? Why? Did he do what he set out to do? How?

IV. FOLLOWING AN OUTLINE IN MAKING A STORY FROM A PICTURE

Why is the child on the track (p. 110)? Is he asleep? Has he been hurt? Has he fainted?

Where has the child been? Has he any right to be on a railway track?

What danger is he in? How long will it take the train to run around the curve and reach him?

Who has come to his rescue? Will the dog save the child? How?

Make a story from the picture, following this outline.

(1) Boy who has been told never to cross railroad tracks, except at a crossing, starts home from school.

(2) He decides to take a short cut across the tracks.

(3) He meets with an accident and cannot move.

(4) A passenger train steams toward him.

(5) A dog runs to his rescue.

(6) The rescue.

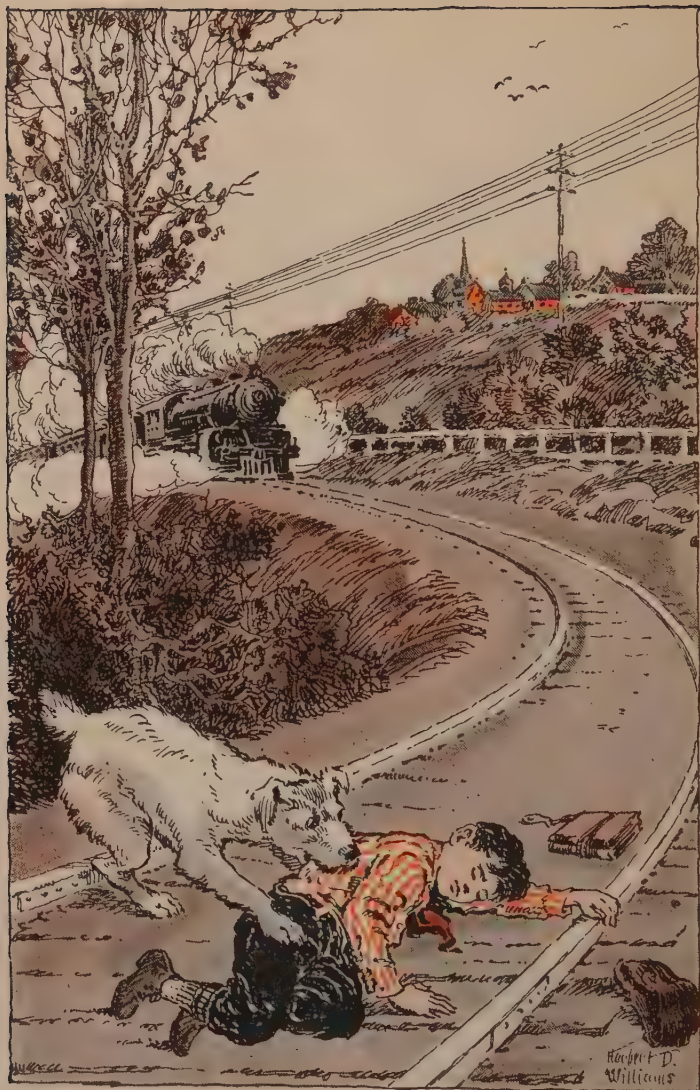
(7) How it all ended.

Give your story a good title.

V. PRONOUNCING OW AND OU

The sound of *ow* in *how* is the same as the sound of *ou* in *found*. This sound occurs in a great many words, so it is very important that you form the habit of giving it correctly.

1. Show that you can do this by pronouncing the following words, giving the *ow* sound clearly, without drawling.



how	loud	proud	crown
now	ground	about	town
cow	mouth	hour	frown
out	sound	round	brow
plow	found	bound	allow

2. Read the following sentences, speaking the *ou* sound correctly.

- (a) The child lay on the ground between the tracks.
- (b) He had lain there about an hour.
- (c) The southbound train was coming around the curve.
- (d) The child heard no sound.
- (e) With a loud bark, a dog rushed up.
- (f) He found the child.
- (g) Seizing the boy's coat in his mouth, he dragged him from the tracks.
- (h) As the train passed the dog watched it, waving his tail proudly.

VI. DANGEROUS PLACES

Make a list of places where it is not safe for a child to play or to go without a grown person.

Tell why each place is unsafe.

VII. TELLING EXPERIENCES

Were you ever in a dangerous place? Where? When? How did it happen? Was it your own

fault? Were you frightened? Hurt? How did you get away, or how were you saved?

Write a story of your time of danger. Make it interesting and exciting.

If you never were in a dangerous place, you have doubtless known or heard of someone who was. You may write this story if you wish, instead of a story about yourself.

VIII. FINDING STORIES IN A PICTURE

What would be a good title for the picture on page 113, or for the story that might be made from this picture?

Who are the children in the picture?

Why have they come to the lake?

Who lit the fire and hung the kettle?

What work are the boys doing? the girls?

Where did the children get the kettle?

What is in the kettle?

Have the children come to the woods alone, or are there some grown people just out of sight? Give reasons for your answer.

What accidents, funny or serious, might the children have?

Did they have a pleasant day?

Make an interesting story about it.



IX. MAKING ORIGINAL OUTLINES AND STORIES

Make an outline for the story you find in the picture on page 113, similar to the one in Section IV (p. 109). After you have written your outline, follow it in telling the story.

X. TELLING HOW THINGS WERE DONE

Look at the picture and tell how one of the following things was done.

The kettle hung over the fire

The fire built

Corn cooked

Fish caught

Fish cooked

Indian head-dresses made

Fire put out after the meal

XI. TELLING EXPERIENCES

Among the following titles, find one that fits some interesting experience that you have had. Tell a story about your experience.

The Day I Went Fishing

How I Played Indian

A Picnic I Attended

The Time I Went to the Country

The Time I Went to the Lake (or any body of water)

The Time I Went to the Park
The Party I Attended
A Visit I Made
The Day I Had Most Fun
An Automobile Trip
How I Helped Father Plant Corn
When I Kept the Baby
The First Time I Washed the Dishes
Money I Earned Last Vacation
When Father and I Cleaned the Automobile

XII. FINDING OUT SOMETHING AND TELLING ABOUT IT

Perhaps the children in the picture want to become Boy Scouts and Camp-Fire Girls when they are older.

Do you know a Camp-Fire Girl or a Boy Scout?

Find out all you can about Boy Scouts and Camp-Fire Girls, and come to school prepared to tell what you know. At least be ready to answer these questions:

Who may belong to the Boy Scouts? to the Camp-Fire Girls?

What do they do?

What do they learn?

Why is it a good thing for a boy to be a Boy Scout? for a girl to be a Camp-Fire Girl?

If possible get from the public library a book on Boy Scouts or Camp-Fire Girls. Bring it to school and either tell or read parts of it to your classmates.

XIII. CHAPTER TEST

Find a picture that you like. Bring it to school and write the story it tells you. Try to choose words that will tell exactly what you mean.

Be careful in your use of capitals and marks of punctuation.

CHAPTER NINE

RHYMES; WRITTEN REPRODUCTIONS; SPEAKING
CORRECTLY; USING THE DICTIONARY;
QUOTATIONS AND CAPITALS

I. STUDYING A FABLE IN RHYME

In reading this fable aloud, speak every word correctly and clearly. Read as though you were talking. Do not read in a sing-song voice.

The Ant and the Cricket

A silly young cricket, accustomed to sing
Through the warm, sunny months of gay summer and
spring,

Began to complain, when he found that at home
His cupboard was empty and winter was come.

Not a crumb to be found
On the snow-covered ground;
Not a flower could he see;
Not a leaf on the tree.

“ Oh, what will become,” said the cricket, “ of me? ”

At last by starvation and famine made bold,
All dripping with wet and all trembling with cold,
Away he set off to a miserly ant,
To see if, to keep him alive, he would grant

Him shelter from rain ;
A mouthful of grain
He wished only to borrow,
He'd repay it tomorrow ;
If not, he must die of starvation and sorrow.

Said the ant to the cricket : " I'm your servant and friend,

But we ants never borrow, we ants never lend ;
But tell me, dear sir, did you lay nothing by
When the weather was warm ?" Said the cricket :
" Not I.

My heart was so light
That I sang day and night,
For all nature looked gay."

" You sang, sir, you say ?
Go then," said the ant, " and dance winter away."

Thus ending, he hastily lifted the wicket
And out of the door turned the poor little cricket.
Though this is a fable, the moral is good :
If you live without work, you must live without food.

The divisions of a poem are called *stanzas*.
How many stanzas are in this poem about the ant
and the cricket ?

How many lines are in the first stanza ?

How many lines are in the last stanza ?

How does the first word in every line begin ?

The first word in every line of poetry begins with a capital letter.

In the eighth line of the second stanza is the contraction "he'd." Read this line.

"He'd" is a contraction of *he would*. The apostrophe (') takes the place of what omitted letters?

In the first line of the third stanza, what contraction do you find?

What words have been contracted?

The apostrophe takes the place of what letter?

Read the words of the ant in the first four lines of the third stanza.

To whom is the ant speaking?

What does he call the cricket in the third line?

How are the words "dear sir" separated from the rest of the sentence?

Read the eighth line in the third stanza.

What does the ant call the cricket in this line?

How is "sir" separated from the rest of the sentence?

You have already learned that the name of the person spoken to, or addressed, is always separated from the rest of the sentence by a comma.

When the name comes in the middle of the sentence, as :

“ But tell me, dear sir, did you lay nothing by when the weather was warm? ”

or,

“ You sang, sir, you say? ”

two commas are necessary — one to separate the name from the first part of the sentence and one to separate it from the last part.

When the name of the person addressed comes at the beginning or at the end of a sentence, only one comma is needed, as :

“ Dear sir, did you sing? ”

“ You say you sang, sir? ”

Read the third line in the last stanza.

What does the word “moral” mean?

The moral of the fable is found in the last line.
Read it.

II. SPEAKING WORDS CLEARLY

1. Read the following groups of words, saying “to” clearly. Pronounce it just as you pronounce *oo* in the word *look*.

to sing	to be found	to see
to complain	to a miserly ant	to borrow
tomorrow	to the cricket	today

2. Read the following groups of words, saying "of" clearly. Pronounce it as if it were spelled *ov*.

of gay summer	of me	of the door
of starvation	of grain	

3. Read the following quotations, speaking the words clearly and distinctly.

(a) I've been to London to visit the Queen.

(b) His sleigh is long and deep and wide ;

It will carry a host of things,

While dozens of drums hang over the side,

With sticks sticking under the strings.

(c) The grumbling grew to a mighty rumbling ;

And out of the houses the rats came tumbling.

(d) Said the Wind to the Moon,

" I will blow you out."

III. ORAL REPRODUCTION OF A FABLE

Read *The Ant and the Cricket*. Then tell the story briefly, but making it clear and complete.

IV. SPEAKING CORRECTLY: PRESENT AND PAST TIME

1. Compare these two sentences.

The cricket *sings* in the garden.

The cricket *sang* in the garden.

In the first sentence, when does the cricket sing, in the present or the past? Notice the word, "sings."

In the second sentence, when does he sing, in the present or in the past? Notice the form of the word, "sang."

2. In the sentences below, the italicized words tell of something being done now, at the present time. Copy these sentences, and after each write a sentence telling of the same thing done in the past. After the first sentence, you should write this sentence,

The cricket found no crumbs.

- (a) The cricket *finds* no crumbs.
- (b) The ant *sees* the snow-covered ground.
- (c) The ant *lends* the cricket no grain.
- (d) The cricket *dies*.
- (e) The ant *keeps* grain for the winter.
- (f) The ant *says*, "We ants never lend."
- (g) The cricket *borrow*s grain.
- (h) The crickets *look* gay.
- (i) You *live* without work.
- (j) I *wish* only to borrow.
- (k) I *sing* day and night.

V. USING THE DICTIONARY

Each of the words in the following list is used in the rhyme, *The Ant and the Cricket*.

Copy each word and find it in the dictionary. Read the line of the rhyme in which the word

occurs, using a meaning of the word in place of the word. When you find a meaning that fits and that makes good sense, write this meaning opposite the word on your paper. The first word, with its meaning, should be written like this :

complain — find fault

complain	starvation	miserly
moral	famine	shelter
repay	hastily	wicket

VI. WRITING A STORY

If you answer each of the following questions in a complete sentence, you will tell the story of the ant and the cricket. The questions are arranged in groups. The answers to each group of questions make a paragraph. Do not copy the questions. When you are not sure of an answer, look at the rhyme in your book.

Write your title first, then each paragraph in order, until you have made the whole story.

(1) What had a silly cricket done all spring and summer?

At last what kind of days came?

Then how did the cricket feel? Why?

(2) To whom did the cricket go for help?

For what did he ask? (Do not say, *He asked for food and shelter*, but write the exact words that you

think he may have said. Perhaps you will want to make several sentences in answer to this question.)

(3) What did the ant tell him about the customs of all the ants? Give the ant's exact words.

What question did he ask?

(4) What was the cricket's answer?

(5) What did the ant then say to the cricket?

(6) What did the ant do to the cricket?

In writing, remember that the name of the person addressed is always separated from the rest of the sentence by a comma or by two commas.

VII. HOW NAMES ARE WRITTEN

The Spilled Ink

"Mary, did you spill the ink on the carpet?" asked Tom.

"No, Tom," answered Mary. "Did you, Will?"

"I did not, Mary, but I know who did," said Will.

"Who was it, Will?"

Will did not answer in words. He pointed a finger at the puppy, and the guilty little dog crept under the sofa.

What are the names of the people in this story? How does each name begin?

Every name of a person must begin with a capital letter.

Study this story, telling what words begin with capitals and why; which words are indented

and why; what marks of punctuation are used and why.

TITLE

“ The ” begins with a capital because —.

“ Spilled ” and “ Ink ” begin with capitals because —.

Paragraph I : “ Mary ” is indented because —.

“ Mary ” begins with a capital because —.

There is a comma to separate “ Mary ” from the rest of the sentence because “ Mary ” is the name of the person addressed.

There are quotation marks around — because —.

The quotation ends with a question mark because —.

“ Tom ” begins with a capital letter because it is the name of a person.

There is a period after the sentence because —.

VIII. WRITING STUDIED DICTATION

Your teacher will dictate *The Spilled Ink*.

IX. CORRECTING DICTATION

Read over and correct the story you have written from dictation.

X. WRITING DIRECT QUOTATIONS

1. John asked Harry to go fishing.

The above sentence may be written as follows :

- (a) John said, " Harry, will you go fishing?"
- (b) John said, " Will you go fishing, Harry?"
- (c) " Harry, will you go fishing?" said John.
- (d) " Harry," said John, " will you go fishing?"

In sentences (a), (b), and (c) only one set of quotation marks is used, because all that John said is written together. In sentence (d) two sets of quotation marks are used, because the words "said John" divide what John said into two parts.

2. Rewrite each of the sentences below, quoting in each one the exact words that the speaker used. Rewrite each one in only one way, not in several ways, as given above. Choose the way you think will sound best.

Remember that the name of the person addressed must be separated from the rest of the sentence by a comma or commas, and that every word of a quotation must be inclosed in quotation marks.

Going Fishing

John asked Harry to go fishing.

Harry told John that he could not go.

John asked Harry why he could not go.

Harry told John he had to weed the garden.

John said he would help Harry.

Harry told John he was a good fellow.

John told Harry he liked to help a friend.

XI. THINGS TO REMEMBER

1. The names of persons addressed, or spoken to, are always separated from the rest of a sentence by a comma or commas.
2. Every name of a person must begin with a capital letter.

XII. CHAPTER TEST

This is an American speech test.

Read the following sentences as a good American should read them. Show your respect for American speech by pronouncing every word correctly and by speaking every word clearly and distinctly.

Where have you been and what did you see?

Whatever you do, do with your might.

Peace and good will to all mankind.

Scamper, little leaves, about
In the autumn sun ;
I can hear the old wind shout,
Laughing as you run ;
And I haven't any doubt
That he likes the fun.

Jack O'Lantern pumpkin-head,
He is a fearful sight ;
I am sure you'd be afraid
To meet him in the night.

He is by day a pumpkin,
But just you wait till night,
When out of eyes and nose and mouth,
There shines a yellow light.

Hark! I've a secret to whisper,
Listen, but don't you tell,
For it isn't mine to be given
And it isn't mine to sell.

CHAPTER TEN

DRAMATIZING; PLAY WRITING; DESCRIPTIONS;
ORIGINAL STORIES; DICTIONARY STUDY;
CLEAR SPEECH

I. STUDYING A STORY

Speak clearly; make yourself heard and understood by all when you read aloud.

The Two Merchants

1

A Persian merchant, who had to go on a long journey, carried his treasure to another merchant, his neighbor, saying: "My friend, I know that you are an honest man. Here are a hundred pieces of silver. Will you keep them for me until I return?"

"Certainly," replied the neighbor. "I will guard them with great care."

After the merchant left, the neighbor sat staring at the silver. He thought of the long journey the merchant had to take, of the hardships he would meet on the way, of the many things that might happen to prevent his return. At last he made up his mind to steal the hundred pieces of silver, persuading himself that the merchant would never come back.

2

After several months, however, the merchant did return. He went straight to the house of his neighbor and asked for his silver.

"Alas!" cried the dishonest man, "your silver is all gone! A rat ate it, every bit! I am sorry, but what can I do?"

The merchant was about to make an angry reply when he thought: "I cannot prove that he has stolen my silver and is now lying to me. So why talk? I will think of a plan to make him return to me mine own."

So the merchant, pretending to believe his neighbor, went away.

3

Some days afterwards the merchant met his dishonest neighbor's only son. He carried the child to his house and hid him. Then he went to call on his neighbor, whom he found in great distress.

"My friend," said the merchant, "will you come and dine with me today?"

"I pray you excuse me," said his neighbor. "You see I am in great trouble."

"What is the matter?" asked the merchant.

"My only child is lost," was the reply.

"I think I can tell you what happened to him," said the merchant. "Some hours ago I saw a screech owl pounce upon your son and carry him off to an old ruin."

“Nonsense!” cried the father. “My boy weighed fifty pounds! How could a screech owl carry him away?”

“I cannot tell you how,” answered the merchant. “But, friend, there is nothing very wonderful about it. Surely a screech owl can carry off a boy weighing fifty pounds, if a tiny rat can devour one hundred pieces of silver!”

The dishonest man, seeing that he was detected, confessed his sin and gave the merchant the hundred pieces of silver in exchange for his son.

— LA FONTAINE (*Adapted*)

What do you think of the merchant's plan for getting back his silver?

Did he think his neighbor would believe his story about the screech owl?

Did he want him to believe it?

Why did he tell it?

Notice that the story is divided into three parts. The first part tells what happened the first time the two merchants met; the second tells what happened the second time; and the third tells what happened the third time they met.

II. USING THE DICTIONARY

1. Copy the words below, all of which are used in the story, *The Two Merchants*. Opposite each

write a word that means the same, if you are sure you know one. If you have any doubt about it, look up the word in the dictionary.

merchant	treasure	guard
prevent	persuade	pretend
distress	devour	ruin

2. Test each of your meanings by reading it in the story in place of the word there used. Does your meaning fit? If not, you must find another. Use the dictionary, if necessary.

3. If you are not sure of the pronunciation of any word, learn from the dictionary how to pronounce it.

III. PREPARING TO DRAMATIZE A STORY

Prepare to dramatize the story, *The Two Merchants*. Study each part through carefully. Try to see every action and to think the exact words that should be used.

FIRST PART

In playing the part of the dishonest neighbor, what words will you use to show just what you are thinking as you look at the silver after the merchant leaves? Read the last paragraph; this tells you what he thought, but you must express it in your own words.

SECOND PART

If you play the part of the merchant, what will you say in asking for your silver on your return from your journey?

The story tells just what the merchant thought of his neighbor's answer. In playing the merchant's part, when you speak these words you will turn your face away from the neighbor and talk softly, as if you did not want him to hear what you were saying. This is called talking *in an aside*.

If you are the merchant, what will you say to your neighbor when you pretend to believe his story about the rat?

THIRD PART

Read the last paragraph. If you are the dishonest neighbor, in what words will you confess that you have stolen the silver and that you are willing to give it up in exchange for your son?

Get a pupil to take the part of one of the merchants while you take that of the other. Rehearse the play together, at recess or after school, so that you will be prepared to give it well before the class, when you have the opportunity.

IV. DRAMATIZING A STORY

Dramatize *The Two Merchants* with as little help from your teacher as possible.

V. SPEAKING CLEARLY AND DISTINCTLY

1. Read the words below, sounding the last letter in each word distinctly.

merchant	saying	honest	left
things	carried	friend	hundred
staring	last	mind	asked
stolen	pretending	every	lying
weighed	persuading	answered	nothing
detected	confessed	dishonest	child

2. Read these sentences, speaking each word clearly.

(a) An honest merchant asked his friend to guard a hundred pieces of silver.

(b) The dishonest man kept the hundred pieces, saying a rat had stolen every one of them.

(c) The merchant knew that the man was lying ; but, pretending to believe the man, the merchant left the house.

(d) When detected at last, the dishonest man confessed.

(e) Do you believe a child that weighed half a hundred pounds could be carried off by an owl ?

VI. RETELLING A STORY

Retell *The Two Merchants*, making the story vivid by quoting the words of the speakers.

VII. WRITING A PLAY

The story of the two merchants is written in three parts. If it were written as a play, these parts would be called Act I, Act II, Act III.

What would Act I tell?

What would Act II tell?

What would Act III tell?

In writing a play you must tell the time and place of each act. All the acts of this play took place at the home of the dishonest neighbor. The different parts may be written in this way:

ACT I

Place: Home of the Dishonest Neighbor.

Time: Long ago.

ACT II

Place: Home of the Dishonest Neighbor.

Time: Several months later than Act I.

ACT III

Place: Home of the Dishonest Neighbor.

Time: Several days later than Act II.

You are going to write one act of this play. Copy from above the heading of the act that you wish to write. Then turn back to the story, and copy, if you wish, the conversation from the book. In places where no conversation is written

out, you must write what you think might have been said.

For example, the last paragraph of the first part tells what the neighbor thought. You must write just what he said to himself, as though he were thinking out loud.

Again, the first paragraph of the second part tells that the merchant asked the neighbor to return his silver. You must write just what you think the neighbor said. So, in the last paragraph of this second part, you are told that the merchant pretended to believe that a rat really had eaten his silver. You must make the merchant say something to show this.

Finally, to put into the play what is told in the very last paragraph of the story, you should write what the dishonest man said in confessing his sin and in giving back the silver in exchange for his son.

Remember, in writing this play, that no quotation marks are to be used. Write the name of the speaker, and after the name write what the speaker says, like this :

Merchant: My friend, I know that you are an honest man. Here are a hundred pieces of silver. Will you keep them for me, while I go on a long journey?

Neighbor: Certainly. I will guard them with great care.

VIII. STUDYING A DESCRIPTION

Read the following description.

My Noah's Ark¹

Almost every Christmas I received a Noah's Ark, with a red roof, half of which was hinged along the ridgepole like a lid, and with a row of windows painted on each side, out of which peered a variety of goggle-eyed animals. Lifting the roof I drew forth first, Noah and his wife, and Shem, Ham, and Japheth. Father, mother, and the three sons comprised the human passengers — all dressed in bodices and long skirts, and wearing hats like those worn by Chinese coolies, and all standing stiff as grenadiers.

After them I lifted out the animals, twenty or thirty of them, striped or spotted, and smelling of paint. One could tell the horse, cow, and deer apart by the horns.

— THE ATLANTIC MONTHLY

Have you ever seen a Noah's Ark? If so, you know that the above description is exact. If you have one at home bring it to school and show the other pupils the red roof, hinged at the ridgepole; the painted windows; the goggle-eyed animals painted on the windows. Lift the roof and show Noah and his wife and sons, and the queer, painted animals.

¹ First published in *The Atlantic Monthly* for July, 1922, and here reprinted with consent of the author and The Atlantic Monthly Company.

The descriptions of the ark and of Noah and his wife and sons are so true and complete that you can see them clearly in your mind, and can draw them on paper. The ark itself and the people in it are distinct; and the description just fits them.

But the description of the animals does not make you see these separately and distinctly, and you would hardly know how to draw them from the description. The toy animals themselves are not distinct. They look much alike; they are about the same size; they all smell of paint; by the horns only can you tell that a cow or a deer is not a horse.

The writer could not give a clear, distinct picture of any single animal because no wooden animal was clearly and distinctly different from the others.

In choosing a thing to describe, select something that has something unusual about it, and make this very clear in your description.

Below are the names of some of the animals that may have been in the Noah's Ark. These animals themselves are very different. There are unusual, striking things about each one by which you can distinguish that animal from all others. A fitting description will make each

animal stand out clearly, so that one reading the description can see and draw the animal.

Which of these animals have you seen? of which have you seen pictures? Bring to the class as many pictures of these animals as you can. You can use them in a lesson soon.

elephant

giraffe

camel

monkey

lion

bear

deer

cow

fox

Copy the above names. Opposite each write one unusual thing about it; that is, one thing by which you can tell that animal apart from other animals.

IX. USING THE DICTIONARY

Find the words below in the dictionary and see what words meaning the same might be used in place of them.

peered

variety

comprised

grenadier

goggle

bodices

Read the part of the description in which each of the above words is used, replacing the word with a word or words that you find in the dictionary. Read like this:

Out of the windows *peered* animals.

Out of the windows animals *looked curiously*.

Which do you like better, the first sentence in which the author's one word, "peered," is used, or the second sentence, in which the two words, "looked curiously," are used?

"Peered" describes more exactly the way the animals looked out of the windows than do the two words, "looked curiously," and it is better to use one word than two words when one is enough. Read the two sentences again, and note the shortness and completeness of the first. The second sentence is a good description, but the first is better.

In the same way, compare each of the words used by the author with any words that might be used in place of these. You will find that the author's description is so good because he chose his words very carefully. Whenever you try to describe anything, choose the very best words you can, those that fit exactly the thing you are describing; and use no more words than are necessary. Your dictionary will help you to find the best words to use.

X. GIVING DESCRIPTIONS

In the last two lessons we learned that to make good descriptions at least two things are necessary.

1. We must have in our own minds a very clear picture of the thing we want to describe.
2. We must choose words that will make our mind picture clear to others.

The author could not give a clear description of any one animal in the ark because he could not get a mind picture of any one that was different from the others.

Have you a clear mind picture of any animal named on page 139? If so, think over and compare the words you may use to make others see the picture you have in your mind; choose the words that you think best. Then describe the animal. You need not name the animal; let your classmates name it from your description.

XI. WRITING DESCRIPTIONS

Read again the description of the Noah's Ark on page 137. The writer made the description so interesting that one feels like opening the ark with him and taking out Noah and his wife and sons and the queer striped and spotted animals to play with.

What toy that you have do you like best? Write a description of it. In writing, remember these four things:

1. Have a clear picture in your own mind.
2. Tell of the things about your toy that make it different from others.
3. Choose words that will make your description clear and easily understood. Use the dictionary, if necessary.
4. Make your description interesting, so that others will wish either to play with your toy or have one like it.

Your title may be :

The Toy I Like Best

XII. CHAPTER TEST: READING AND CRITICIZING DESCRIPTIONS

Your teacher will write on the board in abbreviated form the four things you have been asked to observe in describing anything.

1. Clear picture
2. Unusual features
3. Words used
4. Interest

Each pupil will then read his description, and the class will discuss it and suggest improvements from the standpoint of these four tests.

CHAPTER ELEVEN

MEMORY GEMS, POETRY AND PROSE; QUALITIES
OF TRUE AMERICANS; CONTRASTING WORDS;
CORRECT SPEECH

And lend to the rhyme of the poet
The beauty of thy voice.

— LONGFELLOW

I. READING AND STUDYING A POEM

Many beautiful poems have been written about each month. Below is one for the first month of the year. Read it through carefully, sounding clearly all the *-ing* endings, saying *and* distinctly, and pronouncing each word clearly, distinctly, and in a pleasant voice.

January

Sparkling world and shining sky,
Sleigh bells jingling, jangling by,
Skates that gleam and sleds that fly,
Make up January.

Snow and shine, and shine and snow,
Days that swiftly come and go,
Thirty-one of them, you know,
Make up January.

This poem is a description of January in a place that has cold, sparkling, snowy weather. Do you live in a place like the one described?

Which words in the poem make you think of fast motion? which of noise?

Now reread the poem, making your hearers see and hear while you read it what you see and hear in your mind.

II. WORDS THAT DESCRIBE

Make a list of all the words you can think of that you might use in describing snow. Think how snow looks and how it feels.

III. WORDS AND THEIR OPPOSITES

Copy the words below. At the right of each write a word that has exactly the opposite meaning.

sparkling	noisy	come
shortest	whisper	melting
crying	never	beautiful
silence	dark	winter
under	joy	peace

IV. MAKING CONTRASTS

Two things that are alike in some way may be compared. In this sentence,

This paper is as white as snow,

the paper and snow are compared because of the likeness in color. Such a comparison is often used for emphasis.

Two things that are quite unlike in some ways may be contrasted. In this sentence,

Feathers are light ; lead is heavy,

feathers and lead are contrasted because of their unlikeness in weight.

Contrasts, like comparisons, serve to emphasize and to make clear and interesting.

Finish the following sentences containing contrasts by writing in place of the dashes words that contrast with the italicized words.

(a) January is one of the *longest* months ; February is the — month.

(b) The *sparkling* snow covered the — ground.

(c) I *always* like to see you *come* ; I — like to see you —.

(d) There is some *joy* and some — in every day.

(e) *Peace* is better than —.

(f) *Winter* is *cold* ; — is —.

(g) *Outside* it was *dark* ; — it was —.

(h) All *night* the water *froze* ; all — it —.

(i) Some babies *laugh* all *day* ; other babies — all —.

(j) The room that had been *noisy* all *day* became — at —.

V. A SPRING MEMORY GEM

1. Read the following stanza :

When April steps aside for May,
Like diamonds all the raindrops glisten ;
Fresh violets open every day ;
To some new bird each day we listen.

— LUCY LARCOM

This is the poet's beautiful way of telling us that the warm sun shining through the raindrops of the April showers, makes them glisten like diamonds ; that the showers and sunshine bring the violets and the birds back again.

2. Using the Dictionary

Find the following words in the dictionary. Copy each, divide it into syllables, and place the accent where it belongs.

diamonds

violets

3. Words in which *t* is silent

In the spring memory gem there are two words containing a silent *t*. These words are "glisten" and "listen." Do not pronounce the *t* in these words ; pronounce them as though they were spelled *glis'n* and *lis'n*.

Here are some other words in which the *t* is never to be sounded. Pronounce them correctly.

often	soften	wrestle
christen	castle	Christmas
nestle	hasten	whistle
hustle	fasten	rustle

VI. COPYING A MEMORY GEM

With what kind of letter does the first word in every line of the poem about April and May begin?

The first word of every line of poetry always begins with a capital letter.

Copy the poem, beginning each line with a capital.

VII. A MEMORY GEM FOR JUNE

As Flag Day comes in June, no better memory gem for American boys and girls can be found than one about the flag. Below is one that every true American can repeat from his heart.

. The Flag

When we look at the flag, we promise anew that we will stand by the common country; we will try to be true and faithful citizens. We promise to do our work so well as to make the whole country richer and happier. . . . We scorn, when we see the flag, to be idle and mean, or false and dishonest. We devote ourselves to America, to make it the happiest land that the sun ever shone on.

— CHARLES F. DOLE

America is our "common country"; that is, this country belongs to every one of us who truly loves it and works for it. America belongs as much to the boy or girl who is a true American as to the President of the United States.

Read the quotation through again and tell all that, every time we look at the flag, we, as true Americans, promise to do.

What do we promise not to be?

How can *you* help to make America the happiest land that the sun ever shone on?

VIII. WORDS THAT DESCRIBE GOOD AMERICANS

1. In the quotation about the flag in the last lesson, there are two words that we as good Americans must know, because they describe us. These words are "faithful" and "true."

Below are other words that mean about the same. Learn to use them. Above all, learn to be the kind of American that these words describe.

faithful	true	law-abiding
firm	trusty	honest
loyal	trustworthy	respectful
stanch	honorable	upright
unwavering	truthful	industrious
reliable	worthy	persevering

Make sentences using at least five of the above words.

2. The flag quotation contains four words that describe those who are not true Americans. These words are "idle," "mean," "false," and "dishonest."

Below is a list of words that mean the same, and opposite them are words that mean the opposite. Copy them as they are printed.

WHAT A TRUE AMERICAN IS NOT

dishonest

lying

deceitful

false

faithless

traitorous

dishonorable

idle

lazy

indolent

slothful

WHAT A TRUE AMERICAN IS

honest

truthful

straightforward

true

faithful

loyal

honorable

active

busy

diligent

industrious

3. Copy the following, using words from the above lists in place of dashes:

I am a true American. I will be — not —;
 — not —; — not —; — not —;
 not —; — not —.

IX. TRUE AND FAITHFUL CITIZENS

How can you prove that you are a true and faithful citizen (1) in work, (2) in conduct, (3) in speech?

Think over the above question, talk about it with your classmates, then write a short composition about it.

X. CORRECT SPEECH

In the flag quotation, we find the word "shone." This is the word used when speaking of the past. In speaking of the present time we say,

The sun shines.

In speaking of the past time, we say,

The sun shone.

And we say also of the past,

The sun has shone.

Below are some other words, all used in sentences in this chapter.

1	2	3
stand	stood	has <i>or</i> have stood
make	made	has <i>or</i> have made
fly	flew	has <i>or</i> have flown
come	came	has <i>or</i> have come
go	went	has <i>or</i> have gone

Answer the following questions, using a word from list (2) or two words from list (3).

- (a) Where did you stand?
- (b) What have you made for Christmas?
- (c) Where did the bird fly?
- (d) Where has the bird flown?
- (e) Why did you come to school?
- (f) Where have the birds flown?
- (g) Where did you go?
- (h) Have all the birds gone?
- (i) What did you know about the lesson?
- (j) Who has known more?

XI. CHAPTER TEST: SPEAKING THE SPEECH OF AMERICA

Choose one of the quotations or memory gems given in this chapter. Make sure that you can repeat it correctly, in a pleasant voice, pronouncing and sounding every word distinctly and correctly. In other words, be prepared to speak it as a true American should.

CHAPTER TWELVE

MONTHS, DAYS, AND ABBREVIATIONS; DATES; LETTER WRITING

I. NAMES OF MONTHS AND THEIR ABBREVIATIONS

In the memory gems studied in the last chapter, the names of some of the months were used. They were January, April, and May.

With what kind of letter did each begin?

In writing, the names of some of the months are often shortened, or *abbreviated*.

These abbreviations, like the full names, begin with capitals and they are followed by periods. May, June, and July are not abbreviated.

The names of the months and their abbreviations begin with capital letters.

Here are the names of the months and their abbreviations correctly written. Study them, and when you are sure you can write every one correctly from memory, close your book and do so.

Study carefully the spelling of January, February, and September.

January	Jan.	July	
February	Feb.	August	Aug.
March	Mar.	September	Sept.
April	Apr.	October	Oct.
May		November	Nov.
June		December	Dec.

After you have finished writing the names of the months and their abbreviations, compare your paper with the book and correct any mistakes you may have made.

II. NAMES OF DAYS AND THEIR ABBREVIATIONS

The names of the days of the week and their abbreviations begin with capital letters.

Study them and write from memory.

Sunday	Sun.	Wednesday	Wed.
Monday	Mon.	Thursday	Thurs.
Tuesday	Tues.	Friday	Fri.
	Saturday	Sat.	

When you have finished, compare your paper with your book. There should be no mistakes to correct in this simple lesson.

III. SOME DATES IN AMERICAN HISTORY

Christopher Columbus sailed from Spain, August 3, 1492.

He discovered America, October 12, 1492.

The Declaration of Independence was signed, July 4, 1776.

The flag of the United States was adopted by Congress, June 14, 1777.

Study each sentence in this way :

“ Christopher ” and “ Columbus ” begin with capitals because they are the names of a person.

“ Spain ” begins with a capital letter because it is the name of a place.

“ August ” begins with a capital because it is the name of a month.

There is a comma to separate the date from the rest of the sentence.

There is a comma to separate the part that shows the day of the month from the part that shows the year.

There is a period at the end of the sentence because it is a statement.

IV. WRITING DATES FROM DICTATION

Your teacher will dictate the sentences in Section III, containing dates in American history.

V. SPEAKING AND USING WORDS CORRECTLY

1. There are They are

Read clearly and distinctly the two groups of words written above. They look different, and when spoken they sound different. But many

people are careless; they say "They are" when they mean "There are."

The following are incorrect. Read each silently and say the correct form aloud.

They are thirty-one days in January.

They are twenty-eight days in February.

They are thirty days in June.

2. There is

There are

There was

There were

Mistakes are often made in using the above groups of words.

"There is" and "There was" are used in speaking of one thing.

The following sentences are correct. Read them.

There is only one apple left.

There was a party at our house last night.

"There are" and "There were" are used in speaking of more than one thing.

The following sentences are correct. Read them.

There are thirty days in September.

There were more than thirty people at the party last night.

3. Answer the following questions, using "There is," "There was," "There are," or "There were" in each answer. Do not say *they* for *there*.

- (a) How many months are in a year?
- (b) How many days are in a year?
- (c) How many blue fields are in the flag?
- (d) How many stripes are in the flag?
- (e) How many stripes are white?
- (f) How many are red?
- (g) How many stars are in the flag?
- (h) How many original states were there?
- (i) How many days are in this week?
- (j) How many days were in last week?

VI. STUDYING A LETTER

One Monday morning, as Frank Burton was leaving the house, the postman handed him a letter. "It must be for mother," thought Frank. But no, there plainly written on the envelope was the address:

Mr. Frank Burton
21 Hanover St.
Harrisburg
Pennsylvania

"It's for me! It's from Walter Norris!" cried Frank, as he tore the envelope open. Then he read the following letter:

16 Maple Street
Middletown, Pa.

Oct. 4, 1924

Dear Frank,

Where were you this morning? Did you forget that you had promised to spend the day with me? I was at the station to meet every train. But no Frank appeared.

All the other boys I invited were here, and we had a very good time. But I missed you. What are you going to do next Saturday? Can you come and spend the day with me?

Sincerely yours,
Walter Norris

Frank slowly returned the letter to its envelope.

"If Walter only knew why I didn't keep my promise! Forget it? I guess not! If ever a fellow had an excuse for breaking a promise, I had. I'll write to Walter tonight and tell him why I could not be with him. Won't he be surprised when he gets my letter!" With these thoughts running through his mind, Frank hurried off to school.

Studying Walter's Letter

Look at what was written on the envelope. What is written on the first line? "Mr." is an abbreviation for *Mister*. You know that the abbreviations of the names of the days and

months are followed by a period (.). "Mr." is also followed by a period.

Every abbreviation is followed by a period.

What is written on the second line? "St." is the abbreviation for *Street*. What is written on the third line? What is on the fourth?

Often the name of the state is abbreviated. The abbreviation for "Pennsylvania" is *Pa.* It is usually better to write the name in full on the envelope, for some abbreviations, as written, may look much alike. For example, *Pa.* might be confused with *Va.*, the abbreviation for "Virginia," leading to delay and perhaps mistake in delivery of the letter.

The *address* is written on the envelope. It gives the name of the person to whom the letter is sent and the place where he lives — city or town, street and number, and state; or, if the person lives on a rural mail delivery route, the route and number, with the city or town and state is given. If the person addressed lives in a foreign country, the name of the country is also a part of the address.

The address of the writer of the letter is usually written or printed in the upper left-hand corner of the envelope.

Now let us look at Walter's letter itself. In the upper right-hand corner, what is written? What do the first two lines tell? What does the third line tell?

The part of the letter, written in the upper right-hand corner, that tells where the writer lives and the date of the writing, is called the *heading*.

What abbreviations are used in the heading?

What is written after each abbreviation?

In every heading a comma is used to separate the name of the city or town from the name of the state, and the day of the month from the year.

To whom is Walter writing? How does he address or call him? See what is written at the left. You know already that the name of the person addressed, or spoken or written to, is separated from what is said by a comma. That is why there is a comma after "Dear Frank."

At the close of the letter, notice the comma after "Sincerely yours." There is no mark of punctuation after Walter's name. None is needed.

Why do you think Frank did not go to see Walter? He himself said that he did not forget to go. He also said he had a good excuse. It must have been something unexpected or he would have written and told Walter he could not go. It must have been something unusual or strange,

for he knew it would surprise Walter when he heard the reason.

Think of something interesting that might have kept Frank at home. At the next lesson you are going to play that you are Frank and answer Walter's letter.

VII. WRITING A LETTER

Where does Frank live? You can find out from the address on the envelope of the letter that Walter wrote (p. 156).

What will you write on the first line of your heading? What on the second line? Where will you place commas? periods?

Frank said he would write to Walter on Monday night; that would be October the sixth. How will you write the date on the third line of the heading?

Where will you write "Dear Walter"? What mark will you place after "Dear Walter"?

Notice where the first word of Walter's letter, "Where," is written. Write the first word of your letter in the same position.

How will you begin your letter to Walter? You might begin by saying to him something like this:

I am sorry I could not see you on Saturday. Indeed I did not forget!

Now go on and finish the letter. Tell why you did not go, and whether or not you can accept the invitation for next Saturday.

End your letter as Walter ended his.

Where did Walter live? You can find out by looking at the heading of his letter (p. 157). Write Walter's address as it should appear on the envelope of his letter.

VIII. CORRECTING LETTERS

Read over the letter you have written and with your teacher's help correct any errors in it. Rewrite it if necessary. This will not be necessary if you wrote it carefully.

IX. THINGS TO REMEMBER

1. The names of the months and their abbreviations begin with capital letters.

2. The names of the days of the week and their abbreviations begin with capital letters.

3. Every abbreviation is followed by a period.

4. In writing dates there is a comma to separate the part that tells the day of the month from the part that tells the year.

5. The names of places — such as cities, states, and countries — begin with capital letters.

6. The name of the person addressed at the beginning of a friendly letter is followed by a comma.

Read the first thing above that you are "to remember," then write the name of a month and its abbreviation correctly.

Read (2), then write the name of a day and its abbreviation.

After reading (3), write the abbreviations for "Mister," "Street," and the name of your state.

After reading (4), write the date for today.

After reading (5), write the name of your street, of the city or town, and of the state in which you live.

After reading (6), begin a letter that you might write from your home, by writing the heading and the name of the person addressed.

X. CHAPTER TEST

Your uncle has sent you a book for a birthday present. It is just what you wanted and you are delighted to have it. But the copy sent is imperfect, thirty pages are blank. This spoils the story for you.

Write a letter to your uncle, thanking him for the gift, telling him of the blank pages, and asking him if you may return the book to him to have it exchanged for a perfect copy.

Study again the heading and address in Walter's letter, so that you may be sure to punctuate yours correctly.

CHAPTER THIRTEEN

PROVING ABILITY TO SPEAK AND TO WRITE THE LANGUAGE OF AMERICA

Speak clearly, if you speak at all.

Carve every word before you let it fall.

— OLIVER WENDELL HOLMES

Read again the first story in your book. The boy in the story promised that at the end of a year he would come back to Mr. Carson's office and prove that he had learned to speak the speech of America.

For one year you have been studying this book ; now you are going to have some tests to prove how well you have learned to speak and to write your country's language.

I. SPEAKING CLEARLY AND DISTINCTLY

Philip Gibbs, the great war writer, tells a story of a girl whose clear, beautiful speech was very much admired. She was born in the poorest part of a great city, and had been brought up with people who spoke carelessly and incorrectly and in disagreeable voices. She had not attended good schools. When asked how she had learned to speak so clearly and distinctly and in a pleasing

voice, she answered, "I learned by reading beautiful rhymes and poems."

Below are some rhymes and poems. Read them as the girl read them — clearly, distinctly, and in a pleasing voice.

1. Summer fading, winter comes —
Frosty mornings, tingling thumbs,
Window robins, winter nooks,
And the picture story books.

— ROBERT LOUIS STEVENSON

2. Help the weak if you are strong,
Help the old if you are young,
Own a fault if you are wrong,
If you're angry, hold your tongue.

3. Boys flying kites haul in their white-winged birds ;
You can't do that when you are flying words.

4. He lost the game ; no matter for that —
He kept his temper and swung his hat
To cheer the winners : a better way
Than to lose his temper and win the day.

5. Give me of your bark, O Birch Tree !
Of your yellow bark, O Birch Tree ! . . .
Give me of your boughs, O Cedar ! . . .
Give me of your roots, O Tamarack ! . . .
Give me of your balm, O Fir Tree !

— HENRY WADSWORTH LONGFELLOW

II. PRONOUNCING WORDS CORRECTLY

1. Read the words written below, pronouncing every one correctly. These are common words that every American should speak just right.

across	catch	every	handkerchief
again	children	February	nothing
because	diamond	going	something
beautiful	been	get	once
drowned	desk	hundred	twice
can	eleven	thousand	reading
just	borrow	chimney	writing
yours	yes	general	geography
overalls	no	poetry	history
grocery	asked	attacked	picture
govern	poem	window	library
fellow	ate	think	jewelry
government	often	figure	machinery

2. Read the following, being careful of troublesome words :

Again I see a hundred sunbeams flit across my desk. They are more beautiful and more precious than diamonds ; but I never can catch them, because every time I put out my hand hoping to get something, there is nothing.

3. Make sentences using the words in the list under (1).

III. USING THE CORRECT WORD

Use the following words correctly in sentences.

- | | | |
|-----------|-----------|------------|
| 1. seen | made | went |
| were | flown | shone |
| stood | come | there is |
| there are | there was | there were |
| 2. better | best | brighter |
| brightest | smaller | smallest |
| farther | farthest | bigger |
| older | stronger | biggest |

IV. USING THE DICTIONARY

1. Find the word "lanceolate" in the dictionary. Tell just how you found it.
2. Copy the word from the dictionary, divided into syllables, and mark the accented syllable.
3. Pronounce the word.
4. Give the meaning of the word.
5. Use the word in a sentence.

V. UNSTUDIED DICTATION

Your teacher will dictate a fable for you to write, to test your ability to use capitals and the marks of punctuation that you have studied during the year.

VI. WRITING THE ENDING OF A STORY

You will recall that the boy in the first story in your book, "*I Can*," promised to return at the end of a year to prove that he could speak as an all American should.

Below is more of the story. Read it.

The boy left Mr. Carson's office with head erect and shoulders square, and a look of determination on his face.

He hurried along the streets until he came to the house where his teacher lived. He rang the bell and his teacher herself opened the door.

"Good morning, Jack," she said. "Come in."

"Thank you, Miss Gray, I will," answered Jack.

Miss Gray looked at Jack in surprise. Never before had she heard him speak so clearly and so distinctly and in such a manly voice.

Soon they were seated in Miss Gray's sitting room, and Jack was telling his story. He ended with these words: "I want to begin studying right away. What shall I do?"

"If I were staying in town, I would gladly help you, Jack," said Miss Gray; "but you know I must spend the summer with my mother. I think the best thing for you to do is to go with people who speak their country's language well. Listen to them and try to speak as they do. Then I will send you a list of interesting books to read. You will like the stories and you

will find they are told in good English. When school opens in the fall, I'll help you all I can."

"Thank you, Miss Gray," said Jack, and he left the house, saying over and over to himself as he walked toward his home, "I can! I will!"

Finish the story. You may begin your part thus:

A year after Jack's first visit to Mr. Carson's office, he called again. Mr. Carson was at his desk, and he looked up as Jack entered.

VII. LETTER WRITING; BOOKS I HAVE READ

Reading good books helped Jack learn to use his country's speech well. It will help you.

Write a letter to your teacher, telling her something about the books you have read. You may answer any of these questions in your letter.

Do you take books from the Public Library?

How many do you take out in a week? in a month?

What books do you own?

What kind of books do you like best — fairy tales, history stories, travel, stories of adventure, true stories?

What books that you have read do you like best?

Do you ever read aloud to anybody?

Does anybody read aloud to you?

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TEACHERS' MANUAL

ALDINE SECOND LANGUAGE BOOK

CHILDREN think ; they cannot help thinking. Children try to express their thoughts through language ; they cannot help expressing themselves. Children have strong preferences ; some things they like and seek, other things they dislike and shun. Children delight in thinking about the things they like, the things that interest them ; they delight in the feelings that accompany and stimulate their thought about these things. Children are eager to know more of the things that interest them ; they are eager to know what other people think, and how other people feel about these things. They are also eager to make known to others their thoughts and feelings ; often to make others think and feel as they think and feel. These characteristics of children are as natural and almost as unavoidable as breathing.

The *Aldine Language Books* take advantage of these strong natural characteristics of children ; they provide and suggest rich and diverse thought material in which children delight — true stories of varied experiences, games, fables, rhymes, and poems ; they stimulate and

guide the children's thought and feeling about all this material — teach them, by example and direction, how to think clearly and interestingly ; they help the children, show them plainly and in detail how to express their thoughts and feelings, both orally and in writing, how to express them clearly and effectively, and in various ways — in letters, stories, fables, descriptions, directions, and arguments. To all this material and instruction children respond eagerly, even gratefully, because they are given things to do that they like to do, and because they appreciate the help that is given them in doing these things well.

The results of this eager and grateful response are the sure appreciation and mastery of the conventional forms of language — capitals, punctuation marks, paragraphs, the acquisition of the habit of using these forms intelligently, and, more important still, the growing desire and power to think clearly, and to speak and to write effectively and interestingly. Such are, indeed, the universally sought ends of language teaching.

That these ends can really be achieved — and through exercises that make the language period the most natural and interesting instead of the most formal and the driest period in the day — is neither a theory nor a dream ; it is a fact that has been accomplished with ever growing success, year after year, with thousands of children — children of all the kinds usually found in a city school system. The *Aldine Language*

Books have not been made in the study by theorists; they are the outgrowth of more than twenty years of thoughtfully supervised efforts in hundreds of classrooms, efforts to teach children to do correctly and well what they can scarcely avoid doing in some way — to think and to feel, and to express their thoughts and feelings through language.

Chapter One. — Pupils reaching the fifth grade have fixed habits of language expression, which involve either correct forms or such forms as are given in "*I Can*," on page 17. The habits of the few who use correct forms habitually will not be disturbed by this one addition to the frequent examples to which they are constantly subject in their associations; while the incorrect habitual usages of the many, involving such errors as those of the boy in the story, can be eradicated and replaced with correct forms only by direct and conscious attack by the users themselves.

Pupils of the fifth grade are of an age to develop language sense and intelligence to distinguish critically right from wrong usages. And even more important, they must develop ambition and pride in the correct use of language. This story is introduced as a stimulus to these developments on the part of the pupils.

Read and discuss the story with the pupils. See that each gets the lesson of it: a true American honors his country's speech and uses it with respect, just as he honors and respects his country's flag. By study and by thoughtful use, he can make his speech forceful and

beautiful if he will. His book will teach the pupil certain correct forms and afford opportunity for their use and drill. In addition, he must watch his daily speech and strive to improve it every day.

Have one or more pupils write the word AMERICAN on the board in capital letters, then trace over the last four letters in red, and after the word write in red, *I will*. Keep this — AMER I CAN — I WILL — on the board as a reminder that every true American can and will try to speak his country's language correctly, distinctly, and in a pleasant voice. Refer frequently to the story until every pupil puts himself in the place of the boy striving to be worthy the task of teaching another the language of America.

One lesson that should be brought out clearly at the outset and kept constantly before teacher and pupils, is that the mastery of language and the formation of correct habits is an individual matter — hence the individual pupil's pledge in Section I. Class exercises must be made to aid and stimulate the individual. But care should be taken not to use the time of a whole class on matters that concern but very few. It is not difficult to show these few that they have certain things to learn that most of their classmates have already acquired; the mastery of those things is the individual task of the few who need them.

Have as many pupils as possible read the words in the list on page 27 while their classmates listen and watch the lips of the reader. At first have the words

read very slowly, then increase the speed until they are read as one would normally read any list of words.

These are only a few of many words that children often fail to articulate clearly or to pronounce correctly. As other poorly articulated and mispronounced words are discovered, a list of them may be made on the blackboard or on a chart, and frequent drills may be given in the right pronunciation.

These drills in the pupil's book are merely suggestive of a kind of work the watchful teacher will carry on all the while, in order to fix correct speech habits. Other equally inelegant expressions, drills on which the limits of the text preclude, will have to be singled out and eradicated by constant attention and much drill. Further, as has already been indicated, the teacher must all the time be attempting to develop ambition and pride in the correct use of language.

Chapter Two. — The two stories, *The Simple Traveler* and *The Sailor's Story*, which open the second chapter of this book, are designed to serve two purposes.

First, they provide interesting material for class discussion. Let this discussion be free; encourage every child to take part and to speak as he thinks and feels. This will not only cultivate the pupils' powers of expression; it will give you an opportunity to begin that intimate acquaintance which you must make as soon as possible with each child if you would teach him most successfully. This exercise is peculiarly adapted to give you a sympathetic insight into the

minds, the hearts, the souls, the individual selves of many of your pupils, and to reveal to you something of each one's powers of oral expression.

What are the mental furnishings? What is the content, the scope, the character, of the ideas of each child? What has been the character and range of each one's experience? What is each one's attitude and characteristic reaction toward the principal conditions and facts with which he is surrounded — the school and its varied work, his home, his companions, his classmates, nature? Such questions as these search the sources of all the content that language can express. You must learn the answers to these questions as directed to each child, if you would teach each child anything more than mere language forms, if you would teach each child to get, to organize, and to express his own thought and life effectively, as well as in correct language form.

Secondly, the point of these introductory stories, which should be brought out clearly and emphasized in the free discussion, should be made to contribute to one of the most important lessons that any pupil of any age has to learn — the importance of thorough investigation, careful observation, and expression suited to the facts.

Read and study the stories with the children. Direct them in the preparation of the oral description of a mountain lake. Let your directions be suggestive so as to encourage individuality in the descriptions.

Chapter Three. — The sentence idea is not an easy one for most children to get. It is usually acquired, or grown into, gradually, as the result of practice in correct usage and of discriminating analysis. The definition of the sentence alone is of little avail; to most children it is but so many words — without content. It is the meaning and the content of the definition that must be learned. In learning this, the formulated definition may be made to serve as a valuable guide and aid.

1. Study through (1) on page 39 with the children. Test and reënforce their understanding by analyzing with them several sentences, as the sentence in (1) is treated. Use the blackboard. Such sentences as these are suitable :

The farmer's frightened horse dashed down the street.

The heavy express wagon crashed into an automobile.

Four children riding in the automobile were thrown out.

A brave policeman caught the runaway.

2. Study through with the children the analysis of the groups of words and sentences under (2) on page 41, following the model given in their book. Let the children make these analyses as far as possible themselves.

Help pupils to appreciate the force of words. This may be done by contrasting words actually used with similar ones that might have been used, thus bringing out clearly the difference in the thoughts expressed by different words. For example, take the sentence,

The American flag waves over the school.

What is the thought about? It is about

The flag.

It is not about

The house

The boy

The ship

The horse

The wind

The squirrel

The tree

The river

The snow

or any one of a million other things that it might be about.

What flag is the thought about? It is about

The American flag.

It is not about the English, the French, the Italian, the Mexican, or any one of scores of other flags that it might be about.

Carry out the dictation of the story on page 46 as follows:

Teacher: The title is, *The Lion and the Rabbit.*

Pupils: *The Lion and the Rabbit.* (They write.)

Teacher: The first sentence of the first paragraph is, "One night," etc. (This calls attention to indentation.)

(Pupils repeat the sentence aloud, then write it.)

Never break a sentence in dictating. Do not allow pupils to call for the repetition of a sentence. Dictate slowly and distinctly; let pupils repeat the sentence slowly and distinctly in concert, and they will soon acquire the habit of taking even very long sentences in this way.

Dictation exercises carried out in this way do more than test the pupil's knowledge of forms; they help to develop the *sentence sense*, the feeling for a completed thought adequately expressed in a definite group of related words.

The most important part of a dictation exercise is the correction of the pupils' papers. Each pupil, under your guidance, must correct his own mistakes and must give reasons for each correction, as follows:

If a child has begun a sentence with a small letter, the teacher asks, "What kind of letter should you have used? Why?"

Other errors are to be treated in a similar way.

Do not let your questions calling attention to the error be merely a signal for the child to correct it. It is quite as important that the child answer your questions as it is that he make the correction. Answer and correction together insure that he does the thing right and that he knows why he does it. Will not the frequent repetition of these answers finally make them perfunctory? Of course; so will the accompanying correct usages finally become perfunctory. But this is another way of saying that the habits of correct usage are being formed.

Chapter Four. — Help the children prepare for the dramatization of *Harmosan*, as called for (p. 57). Do not dominate this preparation with your own ideas, but help the children to think it out for themselves. After they study the matter through under your guidance,

following the questions and suggestions of their book, let them arrange themselves appropriately for the dramatization.

Let the soldiers and the people be impressed with the real importance of the part that they have to play. They must not be indifferent or mildly amused on-lookers, awkwardly waiting for the two principal actors to go through their parts. They must take a real, an intensely active part in the play, crowding about and showing their hatred of Harmosan, threatening violence with looks and gestures, and nearly falling upon the captive in their anger after the latter throws the goblet of water to the ground and declares that his life is his own. Without the active coöperation of the crowd, there can be no real play; at best it will be but an animated dialogue.

As a simple dramatization requires but a few minutes, there should be several dramatizations, always with different children in the two principal rôles.

It is always to be remembered that dramatizing is not an end in itself. A finished, smooth production, which has been achieved by endless repetition and drill of the selected few, while the remainder of the class has sat passively by, is to be condemned from every point of view.

The dramatizing of stories need not be limited to the formal language period. Nothing will better serve for a few moments of relaxation, when that is needed. By introducing dramatizing in this way, every child

may have frequent opportunity to take part, and every story is kept fresh in the children's minds. Care must be taken to improve the performance by repetition, to make it more spontaneous and natural, to give it new touches of interest; if this is not done, it will become mechanical and perfunctory.

The oral reproduction of a story (p. 59) may be easy or it may be difficult; it may have much or little educational value. The mere verbal reproduction of a story, exactly or approximately as it was heard or read, is easy for anyone with a good verbal memory; but it is an exercise of little value. The reproduction of a story in the reproducer's own words or in words that he has made his own, after every thought and act and event of the original has been assimilated, is difficult and valuable. The children should now be well prepared for this difficult and profitable kind of reproduction. The expressive reading, the study, and the dramatizing of the story *Harmosan*, must have contributed strongly to this end. The teacher must see to it that the cumulative effect of all these exercises tells in every child's reproduction.

The reproduction should not be repeated by several children, just for the sake of testing them on it or of giving them an opportunity; every repetition should be for a definite purpose which everyone understands, such as a more appropriate rendering of the conversation of one of the actors, greater fluency, or the omission of unnecessary words.

To make this exercise as valuable as it should be, the teacher must have prepared herself to reproduce the story as the children are expected to reproduce it; that is, not through verbal memory, but on the basis of assimilation. She will then be more capable of appreciating the children's efforts and of giving them helpful, constructive criticism. At the opportune occasion, she should give her reproduction of the story, entire or in part, not as a form to copy, but as an inspiration.

Facility and intelligence in the use of the dictionary come to most pupils only as the result of much practice. They learn to use the dictionary by using it; they get the habit of using the dictionary by referring to it whenever they have need. Whether or not your pupils acquire facility and intelligence in the use of the dictionary and acquire the dictionary habit, will depend on you, their teacher.

The lessons on pages 59-64 are designed to serve chiefly as a guide for pupils and teacher. These lessons alone are not sufficient. Dictionaries, preferably a small one in the hands of each pupil and a large one for the room, are desirable, but are not really essential. Of course a smaller number can be made to serve when necessary; even a single copy can be used by small groups and by individuals in turn.

Study the first dictionary lesson with the pupils. Work with them, best in conveniently small groups, in examining the arrangement of words in the dictionary,

to make sure that all understand what is meant by alphabetical order.

Pupils' efforts to arrange alphabetically the list of words on page 60 will reveal the extent of their understanding of alphabetical order. It may be revealed that some pupils do not know the alphabet. Of course the only thing for such pupils to do is to master the alphabet at once. For this possible need, the alphabet is given entire in the pupils' book.

Several lessons in succession are given on the use of the dictionary. Concentration on the subject, until the pupil gets a real grasp of the essentials and some readiness and confidence in using the dictionary, is much more effective than many more lessons detached and spread over a considerable period. This does not mean that the subject is studied once and for all, and then dropped. On the contrary, it is expected that from this time on, pupils will use their dictionaries as the need arises, whether anything is said about it in their book or not. The extent to which they do this and the success with which they do it, will depend largely on the teacher's guidance and encouragement.

While it is highly desirable to have every pupil supplied with a dictionary, it is possible to carry out any class exercise with even a single dictionary. When the exercise involves the getting of syllabication, pronunciation, and meaning of words, let a small group, not more than five, gather about the dictionary. Under your supervision, one may find the word; another

may write it, in syllables, on the board; a third may place the accent; a fourth may supply directions for punctuation, such as respelling in parenthesis with diacritical marks; and a fifth may write the definition.

Directions for carrying out the dictionary exercises provided in this book are given on the assumption that the number of dictionaries available is sufficient for every pupil, either individually or in a small group, to have direct access to one. By group work and the use of the blackboard, every exercise can be adapted to the number of dictionaries available, even to a single one.

To facilitate the quick finding of words, teach pupils to use judgment in opening the dictionary when looking for a word. In what part of the alphabet is the letter with which the word begins? Hence, in what part of the dictionary will the word be found? How near to the right place can pupils open their dictionaries in seeking a given word? In which direction, forward or back, must they turn after the first opening?

Interest can be added to an exercise in finding words by making it a competitive game. Suppose the word sought is *emphasize*. Let pupils open dictionaries where they think the word will be found. How many have dictionaries opened at *e* words? How many at *d* words? How many at *c*, at *g*, at *b*, at *h*, etc., words? As hands are raised in reply to each question, ask whether they have opened their books too far front or too far back. How many letters farther over, or farther back, should they have opened their books?

Chapter Five. — The value of acquiring choice memory gems (see pages 67–75) can scarcely be overestimated. Think of the wealth of the man who can always find in his heart an apt quotation with which to characterize in choice language the beautiful scene on which he looks, or to express in fitting words the emotion which he feels. The acquisition of this wealth that can never be bought should begin in childhood.

The memorizing of words is but incidental, in itself of little or no value. It is the thought and the feeling which the words suggest that the child must experience, must make his own. Herein lies all the wealth of memory gems. That the words may perform their proper function, they must be suitably rendered. Especially is this true of poetry, which makes its primary appeal through the ear. Hence, a poem should always be read to the children, and they should read it appreciatively aloud, before consciously attempting to memorize it.

Of course, every good recitation must be confident and fluent. Let any child who hesitates, halts, and stumbles over words, listen while others recite the same gem; or let him read the gem aloud to you and then study it. It may well be that his failure to memorize thoroughly was due to an imperfect understanding. His reading will reveal this failure to an attentive ear.

No one should be excused on the plea that he cannot memorize. Such inability does not exist.

The recital of the three memory gems studied should

not be concluded with a single exercise. They should be called for frequently in the odd moments that might otherwise go to waste, or be misused by pupils without occupation.

A small notebook in the hands of each child, in which he may write his memory gems as he learns them, will act as a strong incentive to learn many gems and to write them neatly. Such a book will become increasingly valuable to the possessor.

The descriptions called for in Section IX (p. 75) and the following section are to be entirely oral. Before pupils begin to prepare their individual original descriptions, work out with the class one good description that may be suggestive of the type of description desired. In the type description, emphasize clearness and beauty of expression.

Suppose you take for the subject of this description *A Snowstorm*. Try to have each pupil think of some particular snowstorm that he remembers. Then, by questioning, bring out from the children the facts, regarding the beginning of the storm — the overcast sky; the wind; the chill air; the feathery flakes, at first floating down singly, then gradually filling the air; the appearance of the brown earth, the bare trees, the fences and hedges; the gradual covering of everything with a white, fleecy mantle; perhaps the blowing of the snow into great drifts by the rising wind; perhaps the loading of every little branch and twig with the moist snow, then the breaking of the clouds, the return

of the sun, and the transformation of forest and grove and even a clump of bushes into a sparkling, dazzling fairyland.

Encourage the children to contribute all the ideas for this description; accept and commend every expression that fits and at the same time shows a touch of imagination. Do not be discouraged if the result does not rival Lowell's *The First Snowfall*, which you should read to the children in connection with this exercise. The real result is in the intelligent effort, in the insight which this effort gives into the construction and character of a beautiful description; this result will be effective in the children's individual and unaided efforts to make a fitting and beautiful description of something.

Chapter Six.—No exercises are more important than exercises in correcting pupils' work. In the careful and intelligent correction of his own work, as called for in Section V on page 81, the pupil fixes correct habits and acquires discriminating power which enables him to undertake new work more confidently and to execute it more accurately.

As children correct their work, following the directions given in their book, pass about among them constantly to see that they are reading, comparing, criticizing, and correcting intelligently. Call attention by suggestion or question to any errors that they may be passing over.¹

It is not enough that pupils correct their mistakes,

even every single mistake, by comparing their work with the original, as was done in this exercise. They must know why each correction is made, in order that they may not make the same mistake again, or having made it, that they may be able to detect and correct it without reference to a correct form.

The practice, not infrequently advocated and followed, of drilling and correcting only one thing at a time, as for example the use of quotation marks, until pupils become perfect in that one thing, is a practice that fails of justification by results. *All mistakes of form must be corrected all the time.* Marks of punctuation are not mere incidents or appendages; they are integral parts of the expression by which the writer seeks to convey his exact meaning to the reader. As such integral parts of expression, they must be used accurately by the writer, and interpreted correctly by the reader. The omission or misuse of marks of punctuation may easily result in conveying an incomplete or even a totally incorrect meaning. The work in language should be consistently so conducted as to impress these facts upon the pupils.

The exercise, *Books I am Reading* (p. 86), is one of the exercises that should be made, from time to time, the basis of a discussion of pupils' reading. Such an exercise serves two purposes. First, it gives opportunity to direct pupils' reading, and to encourage worth-while reading. Hearing what other pupils are reading with interest arouses the desire of the hearers

to read the same books. Second, the exercise gives opportunity for natural practice in oral speech. Each pupil should be encouraged to make reports clearly, in distinctly spoken language, and in a manner to interest others in the book in which he is interested.

Before allowing the pupils to write the sentences required in Section XI, on page 90, have them discuss ways of showing self-reliance in school. Consider this a lesson in citizenship as well as a language lesson. Appeal to pupils' pride in developing and showing self-reliance in regular attendance, promptness, conduct, work, and helpfulness. One or more full periods may be profitably spent in discussing this subject. The children will doubtless recall stories of people who have shown self-reliance, such as the little boy in Phoebe Cary's poem, *The Leak in the Dike*. Add to these, stories from your own experience or gleaned from your reading. Such stories are frequently to be found in the daily papers.

Make this discussion an opportunity for practice in speech training. This, of course, should be incidental, not made so prominent as to hamper pupils' thoughts on the subject. Suggest to the pupils that the discussion itself gives each one an opportunity to show self-reliance, not only in thought, but in the use of correct language forms spoken in pleasant tones.

Suggest to pupils also that each one show self-reliance in writing the four sentences called for. First, let each one think what he will say in a sentence ; next, let him

write the sentence, thinking of the correct spelling — including possible capitalization — of each word as he writes it, and of the punctuation marks needed. Finally, let him look through his work carefully to see that it is just right, that he says just what he wants to say, in a sentence correctly punctuated, in words correctly spelled and capitalized. So let him proceed with each sentence.

The following sentences to be dictated will test pupils' ability to apply the principal lessons of Chapter Six.

MAKING PLANS FOR THE DAY

"Good morning, Harry," called John. "Are you going to work today?"

"No, I am going fishing," answered Harry. "Can't you come with me, John?"

"Yes, I am sure I can," cried John. "What fun it will be!"

"Good!" shouted Harry. "Let's start at once."

Chapter Seven. — Fables, the earliest form of literature, never fail to interest the children of all races and of every succeeding generation. Some of their most obvious characteristics which make them universally interesting are these: they are concrete; they are brief; they are easily and fully comprehensible; they are pointed; they deal with those elementary, universal notions and feelings of right and wrong, of justice, of simple wisdom and shrewdness, on which our civilized life has been built up; they teach

an easily understood lesson with almost the force and conviction of a personal experience. On account of these characteristics and on account of the interest which they invariably arouse, fables form the best avenue of approach to the practical understanding of the production of real literature; they afford the best early lessons for the child, as they have already done for the race, in producing real literature.

As children grasp the simple secrets of the construction of fables they become eager to try their hands at the writing of fables. And when they really succeed, as almost all children can, in writing very creditable fables, oftentimes fables that will bear favorable comparison with the classic ones of the books, it is an invaluable experience for them, a wonderful achievement in the process of learning really to use ideas and language in the creation of literature. They begin to see what real use they can make of language. They are invariably enthusiastic in the use of their new-born power — they want to write fables and still more fables, to make whole books of fables.

Pupils will readily grasp at least these three simple characteristics of fables: that they are short stories, that they are usually about animals, and that each teaches some lesson about conduct. It will be of interest to them to know the probable reason why fables are usually about animals.

The lessons of some fables are not easy to state. Hence the first ones chosen for study with the children

should teach lessons not too difficult to formulate in words. The keenest insight and the most skillful work of the teacher is required at this point. She must help her pupils to see, to understand, and to feel the lesson, and she must help them to express it in good language.

The skillful help demanded consists here, as almost everywhere else, in getting the pupil to do all he possibly can for himself, and in doing for him the least that will suffice. He must think for himself, and think earnestly, what the lesson of a fable is; he must summon the best language at his command in his effort to express that lesson. When he has done this, he is in the best possible condition to appreciate the bit of help that the teacher may give, to receive and make his own the word or turn of phrase that the teacher may suggest.

You will note that the grasp of the lesson of a fable consists in seeing a general truth in a concrete embodiment. This is a mental process of some difficulty, but a process which is fundamental to growth in mental power, in capacity to think. Hence, in the study of fables as here suggested, the child is not merely learning words and the correct use of them in writing, he is not merely "making up" stories, an exercise that narrow, shortsighted, falsely self-styled "practical" people are inclined to disapprove; he is developing mental fiber and alertness, he is using and so he is strengthening his power to think, an exercise that too many pupils

in all grades of school — for reasons that cannot be here discussed — altogether miss.

Do not direct the children's attention to the so-called "broken quotation" which occurs in the second paragraph of the fable on page 93. Here, and everywhere, teach and emphasize the idea that *every word spoken* by the speaker that is quoted, *and not one word more*, must be inclosed in quotation marks. If this can be done with one set of quotation marks, then only one set should be used; if one set is not sufficient, as many sets must be used as are required.

This illustration may help to make this matter clear to the children, and to fix it in their minds. A farmer whose land is all in one lot can fence all his land with a single fence; but a farmer whose land is in two or more separate lots must put up as many fences as he has separate lots of land.



Chapter Eight. — The pictures in this chapter tell stories; hence, they are to be read and interpreted, not described. The reading of pictures is an art that must be taught and learned, just as truly as is the reading of the printed page. Real reading of the printed page requires active thought and originality on the part of the reader; the interpretation of a picture requires active and original thought on the part of the interpreter.

No two readers read a printed page in exactly the same way — no two think the same thoughts, form the same mental pictures, experience the same feelings, in

their interpretations of the same printed words. As great a variety of interpretations arises in the reading of pictures; indeed, variety of interpretations here is one of the most reliable indications of the mental activity of picture readers. Moreover, stimulus of individual imagination, leading to originality of conception and expression, is the chief function that pictures should serve in language instruction.

The process of making any picture story may be analyzed into three steps. Although these steps are not wholly distinct, their recognition will assist in the interpretation of a picture and in the orderly construction of the story.

1. Studying the picture to find out what it tells — interpreting it, reading it. A suitable story picture always has these two characteristics: it expresses a significant, often a culminating, event in a series of events; it contains a center of interest, which is the heart of the significant event. Let us illustrate with the picture on page 107.

Here the center of interest is the boy on horseback. The obvious haste of the boy and the horse is significant. What are the antecedents of this haste? And what is to follow? These questions suggest the next two steps in the construction of the story.

2. Working up the events that lead to the significant event represented in the picture.

3. Constructing the events that follow the significant event expressed in the picture.

Do not let the crudity of the children's work, particularly in form and orderly arrangement, discourage you. Is each one thinking actively, with some independence and originality? Is each one feeling free to express his thoughts? If so, you may well be encouraged; for the orderly arrangement and effective expression of thought will be learned, not all at once, but gradually. To this end, you should help the children to work out typical, consistent stories from their own suggestions.

Chapter Thirteen. — The following fable is to be dictated to test the use of capitals and punctuation marks for Grade Five (see p. 166).

THE EAGLE

"Why do you rear your eaglets on that high cliff?" asked a man of an eagle.

The eagle replied, "Would they dare fly near the sun when their wings are grown if I built my nest on the ground?"

Chapter Sixteen. — You can render your pupils great service in their study of geography and history by studying their lessons with them, paragraph by paragraph, and helping them to grasp and to express concisely and clearly the principal thought of each paragraph. If you will thus study each new geography and history lesson with your pupils, you will find at the end of a few weeks that two very important things have been accomplished: your pupils will have learned really to study, to get thought from the printed page, and to

grasp each thought in its proper relation to other thoughts; they will also have gained a working idea of the paragraph, have acquired the paragraph sense — something indispensable to the correct use of paragraphs, and something that cannot be acquired through definitions and explanations alone.

Chapter Seventeen. — The purpose in analyzing a simple sentence (pp. 222, 223) is to give pupils some idea of the different parts that words play, so that they may approach the study of the parts of speech with some appreciation of its significance. As future lessons will show and make clear to the children, the sole purpose of such grammatical study and analysis as is introduced into this book, is to teach the children to select and to use words with better discrimination and effect.

When the study of the parts of speech and their respective functions is taken up with a purpose that the pupils can appreciate, and when practical application of the knowledge they gain is made at once and constantly, the acquisition of a working knowledge of grammatical terms, distinctions, and usages will be found not only easy but interesting.

Let children have abundance of practice in giving the names of objects, *nouns*, and in distinguishing common and proper names. For example, let them give the names of objects in pictures, of things seen on the way to school, in a grocery store, in a kitchen, on a street corner, at a circus, at a ball game; let them give

the names of the places where they have been and of the people whom they know. Such exercises may be both oral and written. When oral, the distinction between common and proper names, or *nouns*, should be constantly made; when written, this distinction will appear in the use or non-use of initial capitals. Written exercises will also contribute to the children's spelling ability.

It is not the purpose of Section VIII (page 226) to require pupils to memorize long lists of synonyms or to discriminate the meanings of synonyms with nicety. It is the purpose to awaken their interest in words, in the possibilities of words, and to start them in forming the habit of studying carefully the meanings of words that they hear and read, and of choosing with discrimination words best suited to the meaning that they wish to express and to the effect that they wish to produce. No other ways equal this habit in the enrichment of one's vocabulary with usable words.

Chapter Eighteen. — The pupils' interest in the lesson, *Variety in the Use of Verbs* (p. 260), may be increased by letting them make a game of it, as follows: Provide each child with pencil and paper. Allow a definite time, say three minutes, in which each child may write all the verbs he can that are appropriate to use with a given noun, as *wind*. When the time has expired, have some child read his list of verbs, you writing them on the board as he reads, as in the following list:

The wind

blows	shrieks	sweeps
moans	roars	carries
groans	whistles	hurries
tosses	sings	rushes
whirls	sighs	plays

Other children follow their lists carefully, checking every one of their words that is written on the board. When the first child's list is exhausted, ask any pupil who has other verbs to give them; write these additional verbs on the board until you have there all the different verbs that pupils have written.

Each child's score in the game is to be reckoned as follows: Every word that a child has that no other child has is given two credits; every other word is given one credit.

Make no distinction at this time between transitive and intransitive verbs. If in doubt about the thought that a child may have who gives a transitive verb, as *carries*, let him make a complete sentence, as, "The wind carries ships out to sea." Requiring that a complete sentence be given will also reveal his error to a child who gives a word that is not a verb.

Keep on the board the lists of verbs secured in this exercise. Encourage pupils to bring in other words to be added to the lists; allow two credits for each new word.

The purpose of this exercise, like that of similar exercises in Chapter Seventeen (Section VI and Section

XIII), in which large lists of nouns and adjectives were made, is to impress the pupils with the great variety of verbs — words that tell what persons or things do ; to interest them in the observance of this class of words ; and to inspire in them a desire to select and to use the most fitting verbs in their speech and writing.

These exercises on variety of words, whether verbs, adjectives, or nouns, may well be made to serve as types for reference, in this way. Whenever a child has failed to use the best word — the word that avoids tiresome repetition, that gives exactness, clearness, or beauty of expression — reference to these lessons will make him realize the possibilities of substituting a better word, and will perhaps suggest that better word.

No attempt is made here to give an exhaustive list of irregular verbs that are stumbling blocks to many children. The purpose here is simply to present a method of impressing correct usage through the treatment of a few verbs that cause trouble most generally.

You should be on the watch for verbs, and indeed for any words, that are habitually misused ; such words differ with individuals and in different places. There is no definite set of such words that ought to be taken up universally for the sake of correcting assumed errors of usage. It is a most serious pedagogical error to seek to eradicate an error of speech that does not exist ; at best this attempt is time wasted, at worst it creates the error that it would remove.

Eradication of established errors of speech is usually

a slow process; much persistent correction of such errors by the substitution of right forms is the only sure method. The process is greatly facilitated when the coöperation of the pupil is secured, when an active desire is aroused in him to use language correctly. Indeed, without this desire on his part, the task is almost hopeless. Hence the stress laid throughout these exercises on arousing the interest of the pupil in words, in their possibilities, and in the importance of using them correctly and effectively.

Chapter Twenty.—Proverbs meet with universal acceptance because they are the pithy expression of the truths of everyone's experience. There are probably few children of twelve years who have not had repeated experiences fitting them to appreciate every one of the proverbs given on pages 306, 307. Because of this, these proverbs will prove most effective in revealing to the children themselves the significance of their experiences. Discuss the proverbs freely with the children to make sure that they have this effect. As a result of such discussion, every child will find that he has wealth of ideas that he can express in language; the definite requirements and the suggestive outlines of this exercise will help him to arrange and to present his ideas interestingly.

With skillful guidance and encouragement, the exercise, *The Wider Meaning of Proverbs* (p. 308), will prove most interesting and not too difficult. It requires real thinking on the part of the children; this is its

great merit, and this it is that makes it interesting. Children delight in the exercise of their powers of thought just as much as they do in the exercise of their physical powers. In both cases their pleasure depends on the success of their efforts.

Chapter Twenty-One. — The social notes that pupils in Grade Six are called upon to write in their daily life are chiefly notes of invitation, acceptance, and regret. When the pupils in a class are in the habit of writing such notes, they should be encouraged to do this in the schoolroom, for the writing of real notes will constitute the best kind of practical lesson.

When occasions for such notes are rare in the pupils' experience, the teacher may make the necessary occasions. Pupils may write to pupils in other classes or in other schools asking them to visit for a period. This period may be for social intercourse, to inspect some specially prepared work, to listen to a dramatization, to see a play, to hear music or reading, to observe gymnastic work or games. By arrangement with the teacher, pupils in other classes may accept or decline these invitations and may invite visits to their rooms.

But if it is impractical to carry the work outside the classroom, the pupils in a class may be divided into two groups; the pupils of each group in turn invite those of the other group to a social hour. The main object is to create a real, an immediate need for the writing of notes of invitation, acceptance, and regret.

There is no limit to the practice that may be given

to pupils in writing and replying to letters and invitations. Use school conditions and occasions as these arise, to make this practice real and natural.

Varied school events, such as exhibits, games, and parties, give occasion for writing notes of invitation to parents and friends, perhaps to the Superintendent, members of the Board of Education, and other school officials. In connection with the study of history or geography, pupils may write for information to pupils of corresponding grades in some other city.

Chapter Twenty-Two. — Let the pupils have debates on the subjects given (pp. 335, 336) that touch their experiences. Substitute or add topics that may be more vital to the particular class.

Have the debates conducted with dignity and order. At first the teacher should act both as chairman and as judge. Later have three judges elected by the class.

The time limit for speeches should be brief, not more than two minutes at first. Of course there must be no interruptions or disputes. Each speaker must offer his facts clearly. Judges must give reasons for their decisions. The discussion of these reasons, and perhaps a class vote on them, will train pupils to analyze and weigh arguments.

Debates are excellent tests of clear thinking, clear speaking, correct pronunciation, voice modulation, and use of correct English. Several periods can be profitably devoted to this exercise.

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